



Manhattan Mood

(See p. 20)

Allen Horvath

## Honors List . . . PS&T Supplement

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA  
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**psa**  
**JOURNAL**

EXPERT REPORT:

## Is Super Anscochrome really the world's greatest color film?



In available light (above) or for high-speed stop action, Super Anscochrome is the fastest, most versatile color film you can use.



by OZZIE SWEET

Color films are like fingerprints . . . no two brands are exactly alike!

Each type of film has its own characteristics that determine just what the final picture will look like. Let's see just what this means in practical shooting situations. It means that where one type of film may be superb as far as highlight rendition is concerned and poor in the shadow areas, another type of film will work conversely, good in the shadows and poor in the highlights. Many films have extremely high resolution, but lack latitude, or the ability to give an acceptable image when the exposure is not "on the button."

What is really needed is a color film that has the speed, range, and the ease of use that black and white films have . . . and that was the aim of the Ansco chemists when they produced the new Super Anscochrome!

On each subject tested, exposures were made "on the button," one stop over and one stop under . . . the results were all excellent! Some friends who are as critical as they are expert say that the new Super Anscochrome can take as much as two stops of overexposure and still give exciting color, but I like to keep exposures close to perfect. There's no doubt that this sort of latitude has never before been accomplished in the history of color photography!

In the highlight and shadow detail tests, the results were equally spectacular. Highlights were clean and neutral without any tinge of contaminating colors. Shadows always were unblocked and failed to "ink up" in the way that some films tend to do. But I've left the best for last . . . THE COLOR. Spectacular is the only bit of understatement that I can think of. Lush reds, brilliant greens, solid blues, and rich yellows. The yellows are actually the key to Super Anscochrome's superb performance. Super Anscochrome has an improved yellow rendition, that exists in Super Anscochrome alone and makes it the great film that it is. Anscochrome's speed of E.I. 100 is actually a special bonus, it's the color that is great . . . the greatest in the world.

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.

# psa JOURNAL

with which is combined  
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### The Editor's Corner

While I write this the St. Louis Convention is still three weeks away; when you read it we will have seen each other there and be back home. I know however, that we had a good time, saw some old friends, made some new ones, heard some good talks, learned a few things and we are now ready to plunge into new efforts which will bring more fun from our hobby, maybe even get more from helping others.

Next year is just a little extra special. If my figuring is correct it will be our 25th year, our Silver Anniversary, and what more fitting than that we spend it in our Headquarters city? Not in Headquarters! Although our building is roomy, it isn't big enough to hold more than one or two per cent of the membership at one time.

Did you know that 2005 Walnut St. is ours? What's more, it is paid for, it is all ours. That's where the Cornerstone Members come in, their dues were allocated to paying off the mortgage.

If the Society keeps growing as it has, though, we may have to start looking for roomier and more efficient quarters. A few days ago we had a letter from Denny Maciel, P-J stalwart from Philly and Denny pointed out that the volume of work handled by HQ would astonish the average member. He is right in that, particularly the volume of mail traveling in both directions, in and out. The HQ staff is small and hard working and their loyalty to PSA is remarkable. You'll have a chance to meet some of them next year when we convene there.

And if you don't get one of your copies of the Journal, drop a note to HQ, not to me. Copies do get lost, even when they carry your correct address, in fact, early this summer, Arizona Highways had several whole sacks lost on the way East and had to print additional copies and remail to their whole Atlantic coast subscription list. We've been lucky that way, only a few copies are lost each month. Most are "lost" because you didn't send your change of address to HQ.—db.

# The President Reports

The convention marked the end of one PSA year and the beginning of another. The St. Louis convention celebrated the 24th annual assembly and many of our members and friends were in attendance at this notable event. As soon as it is realized that next year is our Silver Anniversary, wide spread interest will be indicated. The headquarters of our Society is Philadelphia and it is very logical that the 25th annual convention should be held there.

Convention time brings with it the anticipation that there probably will be some changes in personnel. First let me express my appreciation to all who have been active in our Organization. Whether your duties have been highly complex, or whether they have been small and of short duration, your efforts are recognized and appreciated. The spirit of union is the spark plug and foundation for healthy Society growth. If your duties should be taken over by another person, please know that you have met your obligations admirably and that the changes being made help others to participate in the activities of our growing organization. Whatever the service may have been, the spirit to continue should be maintained. Just recently I received a letter from one of our long time members who stated that he owed much to PSA in that the activities he participated in kept him from getting "down in the dumps" and that he was looking forward to further service to the Society. This member further states a desire to help others to enlarge their appreciation of photography and the use thereof in fostering those attributes which help us to achieve high level understanding with our associates in the pursuit of "mutual hobby".

There are three name changes in the top of our official roster. V. E. Shimanski, APSA, Executive Vice-President for the past two years wished not to continue in office for a second term. "Shimmy" as we all know him maintained a close watch in the performance of his duties. Thanks go to "Shimmy" for successful administration of the responsibilities of this office, which will now be supervised by C. A. "Chuck" Kinsley, FPSA. Chuck is well known to PSA members for his many contributions of service to the Society.

Caryl Firth, APSA, concludes her active and efficient term of office as PSA Secretary. Caryl's service to the Society has been very much appreciated.

Ollie Romig, FPSA succeeds as Secretary. Ollie needs no introduction as he has been a member for many years, and assumes his position with a good background knowledge of PSA.

I urge each member to become familiar with "Who's Who" in the Society and look to each of them as persons who may be called on, if information regarding the Society or its Services is needed.

Among our Zone Directors, Henry C. Miner, Jr. APSA Eastern Zone, is being succeeded by Maurice H. Louis,



M. M. Phegley, APSA

FPSA. Henry's accomplishments in the Eastern Zone are appreciated. Henry in addition to many services performed for PSA in his own area has also aided appreciation of good photography through the National Lecture Program.

Now that I have mentioned National Lecture Programs it is fitting that I extend greetings to Mrs. Daisy Wu, APSA wife of Dr. Francis Wu. Daisy is an excellent photographer through application of her own artistic talents. The National Lecture Program has scheduled several speaking engagements before her return to Hong-kong.

The Honors Committee are commended for the performance of their duty to name those who received Honors at this years convention. This committee, under the chairmanship of Dr. Carrol C. Turner, FPSA, elected a very worthy group to receive the Society Honors, given in recognition for photographic achievements.

As this PSA year comes to a close, let us appraise some of its activities. I wish to call attention to the accomplishments of the Divisional Chairmen and their committees. They have been highly active in a variety of events and have given much of their time and effort to assure success of these enterprises. Special reference is due the Convention committees, National and Local, which have operated to provide in addition to the National conventions, the successful Regional meetings at Washington, D. C. (IPEX) Tidewater (Old Point Comfort, Virginia), Northwest (Victoria, B. C.), and Toronto, as well as many special local events under PSA sponsorship. To the Chairman and committees, PSA expresses its appreciation and thanks for assistance in making these meetings possible.

Let us, in the future absorb the good which has been achieved. We should maintain a constructive attitude in the establishment of forces which work for Society harmony. Our actions, as individuals, establish the reputation by which the Society is known. Let us each consider that we have a prime responsibility in maintaining the good name of the Society and that we work together; not apart.

M. M. PHEGLEY

PSA JOURNAL



# The Diffuser

## Slides fading?

Dear Don:

The answer to the problem Charles Eacock discovered and outlined is to be found in my earlier Journal article.

The smoky appearance on glass is referred to in the glass industry as bloom and may be caused by the firing process during the melting and drawing operation. It is not uncommon to experience bloom on glass melted and drawn in furnaces using oil firing. This bloom may not be very noticeable until the glass has had some aging. Since the bloom is actually a vapor deposit, the application of heat and any dust condition soon makes the smoky condition apparent even though it may not have been noticeable when the slide was bound. The outside of the glass slide receives more handling and consequently more cleaning so that the smoky condition does not appear on those surfaces.

The vapor deposit or bloom occurs during the drawing operation at a temperature of 800 to 900 degrees Fahrenheit and is difficult to remove without the use of caustics. Some of the household varieties of glass cleaners have an oily ingredient in solution and this will aggravate any bloom condition. Therefore, it is a wise precaution to wash slide glass in an ammonia or sodium hydroxide wash as described in an earlier article in the Journal. There is one recorded lecture which I bound over three years ago and which had slide glass washed as described in the article "Is Your Slide Glass Clean." This group of lecture slides shows no sign of smoke or haze on the inner glass surfaces and are bright as new. However, the slide glass did show a slight evidence of bloom before it was washed. The washing process removed the film entirely. By the way, there have been rumors around that some of the foreign glass is washed and ready for binding when received by the consumer but do not be too certain that this is true. Many of the foreign glass manufacturers use oil firing in their furnaces and any washing done would not be as thorough a job as you can do at home. So wash that glass thoroughly and you can relax and enjoy your slides for months to come.

Nelson L. Murphy

Penna.

## Error

Dear Sir:

I enjoyed reading "Cine-Vacationitis" by Leo Caloia, having just returned from a vacation in Yosemite, but I'd like to point out an error in the caption under the upper picture on page 36. It should read "Upper Yosemite Falls with Merced River in the foreground" instead of "Upper Merced Falls, etc."

Robert J. Gabel

New York

• The 4th assistant in charge of typing captions has been duly chastised, Bob, and promises to type with his eyes open.

## Credit where due

Dear Don:

For more than three years the CD Hospital Project has maintained uninterrupted showings of color slides to patients in the Annex Hospital of the VA Center, Sawtelle, West Los Angeles.

Jack Perry, Jr., started this work in February 1954 and continued until his untimely death a year later. Many others have given devoted service to this worthy cause. The present volunteers, who cover each Monday of the month are Louis Kay, Alvin G. Anderson, William Bledsoe, Charles E. and Janet Bowerman.

The showings are regularly scheduled in the Special Services program and we have received letters testifying to the appreciation of both the men and the administration.

Please publish this, not alone to give these volunteers recognition, but also to encourage others to volunteer for similar

services in other hospitals throughout the country.

I will be glad to help anyone interested in this work.

Edgar F. Wright

123 N. Glenroy Ave.,  
Los Angeles 49, Calif.

• Which gives us a good excuse to emphasize the change in the address of where you send slides. Instead of sending them to Karl Baumgaertel, you now send them to the new Director of the Project, Charles H. Greene, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

And if your club isn't in this yet, write Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N.Y., for the loan of either the CD or ND Hospital Slide-Getter sets, show them to your club.

Let's all show Karl how much we appreciate what he has done over the years by backing his project 100%.



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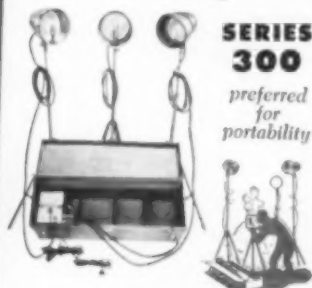
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## Eastern Zone News

Editor: George J. Munz, FPSA  
37 Homestead Pl., Bergenfield, N. J.

### Muskegon CCC (Mich.)

Bil Sprecken writes to tell me that the Muskegon CC will be the Host for the Southwestern Michigan CCC Fall Color Meet.

This is a two-day affair scheduled for Oct. 19 and 20. Among the plans are a guided Fall Color Tour Field Trip along the banks of the picturesque Muskegon River followed by a color show in the evening.

The featured speaker is an old friend, H. J. Johnson, FPSA, Chicago, who will offer some words of wisdom to all color shooters, if you are anywhere in the vicinity of this great annual event take my advice and make this a MUST.

### Rev. Boyd A. Little, APSA

Last month we gave a few of the dates and places you could catch the PSA-NLP Lecture "The Fine Art of Seeing" by Rev. Boyd A. Little, APSA. Here are the remaining dates of this tour.

Oct. 7 Mr. Little will be at Peoria; Oct. 8 Davenport, Iowa; Oct. 9 Cedar Rapids; Oct. 10 Owatonna, Minn.; Oct. 11 Minneapolis; Oct. 14 North Eastern Wisc. CCC; Oct. 15 Racine, Wisc.; Oct. 22 Kalamazoo CC; Oct. 23 Grand Rapids; Oct. 25 Greater Detroit CCC; Oct. 28 Toledo and Oct. 29 Camera Guild of Cleveland.

This lecture is another MUST. IT'S GOOD.

### Color Slide School

Mrs. Emily H. Bush, PSA, writes to tell me that many PSAers have been attending her New England School of Color Slide Photography in Brighton, Mass.

Mrs. Bush has an outstanding group of teachers, all PSAers, among them Cecil Atwater, FPSA, John Vondell, FPSA, Gisela Ellis, APSA, and Richard Cartwright, APSA. With this wonderful group I can see why this school is enjoying success.

### Miscellaneous

John G. Mulder, FPSA, director of the film services division at Kodak Park Works, gave the annual Medallion Lecture of the Camera Guild of Cleveland on Sept. 10. His subject was "Color at it's best", an analysis and commentary on a series of prize-winning color slides.

New Yorkers will be interested in an exhibition of documentary photographs by Shirley C. Burden which will open at the Museum of the City of New York on Dec. 12. The subject is Ellis Island.

The New Hampshire Council plans to hold the 4th annual fall color outing in the Manadnock region near Troy, N. H. Starting Friday evening, the program will continue through Sunday. Slide and prints shows and competitions will be held on Friday and Saturday evenings with the days devoted to planned shooting trips. Room and meals will cost \$17.50 per person. Information from Carol Foster, 96 Wellington, Nashua, N. H.

When on a vacation, go ahead and take the record shots, then try for some center of interest, taking several more shots of some subject, in a close-up or from a different angle. In this way you will have slides for salon exhibition.—Jack McKeown, PSA, as reported in The Spotlight of the Long Beach Camera Guild.



Photo by Betty Bensusan

EXECUTIVES of the Photographic Society of Southern Africa celebrate the 1,000th member. L. to R.—M. C. Margetts, Director; J. G. E. Maddox, FRPS; Dr. A. D. Bensusan, FRPS, FPSA, Past Pres.; A. Rosewitz, Membership Chairman; Robert Bell, President PSSA; Dr. J. Sergay, Chmn. MPD of PSSA; E. K. Jones.

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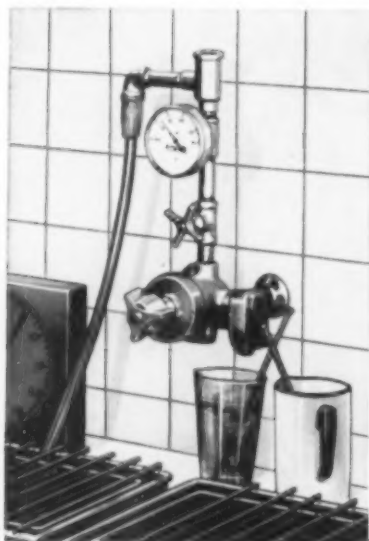
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## Central Zone News

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.

### Tulsa P.S.

One of the most enjoyable programs presented to the Tulsa Oklahoma Photographic Society this year was the P.S.A. recorded lecture number 18 by Laverne Bovair, entitled "Table Top Tricks". His humorous commentary and fine collection of slides made everyone want to try his hand at table top photography in the manner described in the lecture. Edgar H. Dewel, Program Chairman of TPS heartily recommends this lecture to all concerned—for a very enjoyable evening.

### CNPE

According to the August Bulletin of Chicago Nature Photography Exhibition, H. J. Johnson, Editor, there is now a college course in nature photography, thought to be the first of its kind. It will be offered by Central Michigan College, beginning with the spring semester in 1958. It will be taught by R. O. Malcomson, Professor of Biology.

### Camera Tour to Hawaii

Mrs. Walter W. (Dorothea) Houppert writes that the Rainbow Camera Club of Honolulu were the most gracious hosts you could ever find, during the recent Grace Custer Camera Tour to Hawaii. This was brought to mind by a photograph, in the PSA Journal, of part of the group that made the trip. Mrs. Houppert says, "It is my understanding that they changed the date of their regular 'shoot' in order that the touring group might take part in it, thereby eliminating participation on the part of some of their own members who had made other plans. We were transported in the private cars of the members, first to see the Matsonia dock; then to Foster Gardens where they had glamorous models for us to photograph (one of whom became runner-up in the 'Miss Hawaii' contest before we left the Islands)". Mrs. Houppert believes she speaks for the entire group when she says, "The hospitality of the Rainbow Camera Club provided one of our most heart warming experiences and that's saying something, for hospitality is a reality in Hawaii, not just a word!"

### Fort Worth Cinema Club

August Bartholet is Vice-president and editor of Moviemaker, bulletin of the Fort Worth Cinema Club. With every monthly issue of Moviemaker, August sends along cutouts of comic strips from the local newspapers, all of them having to do with situations which arise from the showing or exposure of movie film.

August is one of the most enthusiastic cinematographers we have encountered since our editorship began about three years ago.

### Chicago Stereo CC

"Earl Krause, APSA, has been our mentor on stereo mounting and projection ever since CSCC began", according to Henry Erskine, past-president of CSCC. He has made a thorough study of these aspects of stereo; and his book, "Three-Dimensional

Projection" is a must for every serious 3-D worker. He says that everyone can see stereoscopically and that this means we are all basically equipped to do quality slide mounting, because seeing stereoscopically is the main requirement—not scientific training or special equipment. He says a projector is not required but practice is. With practice you can predict how a slide will look on the screen after seeing it in the hand viewer or by free vision.

### PSA Convention

Henry V. Schott, 503 Caldwell Murdock Building, Wichita, Kansas, is PSA—DR for the state of Kansas. He has mimeographed a beautiful write-up promoting the PSA convention in St. Louis October 2-3-4-5.

### PSA in Texas

S. D. Chambers, PSA District Representative of Port Arthur, Texas, has kept things rolling along in the Lone Star State. Tom Power and wife, Jewell have been on vacation in Mexico. Frederick J. Schmidt, APSA, has been honored by the Mexican Government Tourist Bureau in the presentation of a group of his pictures entitled "A Camera Looks at Mexico."

Fred Schmidt is to be congratulated for the honor of having his pictures valued highly by the Mexican Government Tourist Bureau. Fred sent SD a program on which were listed 28 print titles and the locale in which they were taken. His presentation begins with a camera that looked at Mexico and saw people, places and things that charm and delight both the heart and the eye. After an interesting discussion the show ends with the camera going back to Mexico where there is so much more for it to see. Fred has retired and is living in San Antonio, Texas, where he indulges in his hobby of photography and joins Mrs. Schmidt in many unpublicized civic activities.

### Twin Cities Area CCC

Bob McFerran, FPSA, president of the Council, has announced for this fall the most ambitious and comprehensive photographic program ever undertaken in this area. The series of events, activities and programs will be known as the "Fall Festival of Photography" and will run through the entire month of October, with something interesting and worthwhile scheduled frequently throughout the month.

### N-4-C

The annual convention of the North Central Camera Club Council will be held at Des Moines, Iowa on October 26 and 27. Twenty-two camera clubs are listed as members of the N-4-C. Some of the highlights will be "Making a Pictorial from a Record Shot" by Dr. A. W. Gugisburg; Composition and Character Portraits by Tom Limborg, FPSA; Patterns by June Nelson, APSA, demonstrated with 160 color slides, a lecture designed for both "B and W and Color Photographers"; "Nature Photography Around the Year" by Willard Farr; Corrective Color Slide Retouching by H. J. Ensenberger, APSA.





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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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## News from the Northwest

Recently three PSA shows were enjoyed by the 167 C.C. The Tops in Photography included a slide by Winifred Van Sickle. A most welcome sight to have a club member in this group. In September a "What-is-it?" slide show held prominence. This is a guessing game that involves many unusual and interesting views of commonplace subject matter.

Local competition is keen for the Kitsap County Fair. Color slide makers have the choice of up to six divisions with two slides in each and no limit for monochrome prints. Virna Haffer of Tacoma, James O. Sneddon and Paul L. Miller of Seattle were judges at this event.

The Evergreen Empire International Exhibit was presented at the same time in this area giving the summer "stay at homes" worthwhile photographic activities. Phil Brassine, reporting.

## In the Wind and Sun

Two new quarterly competitions for individuals, Color and Nature, are added to the activities of the Wind and Sun Council. A black and white quarterly known as the Bob Oefinger competition was started last year and proved to be highly successful. These contests augment the regular, competitive traveling salons that Wind and Sun developed in the beginning. The Color setup is headed by Bob Logsdon, assisted by Capt. John Kell; Dick Garrod is secretary; the rotating annual trophy will be

called the Ernie Vaughan Color Award in honor of one of the Council's founders. The Award for Nature is to be the President's Trophy, and heading Nature, Lou Ziegler. Art Miller reporting.

## In the San Joaquin

The members of the San Joaquin Valley Camera Club Council were given a rare treat at their first fall meeting at Merced, Calif., in September. The aggressive Merced Camera Club planned a special event for the same date. The First Merced International Color Slide Exhibition and the Second International Nature Exhibition with both prints and color.

The Judges for the Nature Exhibition were Henry W. Greenhood, APSA, Robert L. Leatherman, APSA and Floyd L. Norgaard, APSA who judged both prints and color slides in that division.

The Merced Club selected five of their top members for the color salon. Members from the fourteen clubs of the San Joaquin Valley Council were elated over their success, having sixty-four acceptances in both divisions, twenty of which were Honors and four medals, which is quite an achievement for the Council. The Merced Club did not participate in the color salon.

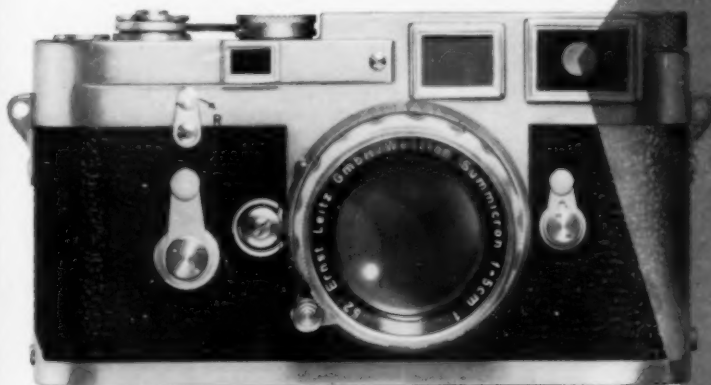
It was the very first time that hundreds of the members ever had an opportunity to see an International Exhibition. There were 381 Nature slides and 328 in Color. Berdell Dickinson of the Kern Club at Bakersfield is the president of the SJVCC Council.



Mel Phegley, APSA, PSA President, presents gavel to Eugene L. Nye as he is installed as president of the Long Beach Camera Guild. At the right is Estell M. Bartlett the out-going president. After installation of officers the 150 members and friends of the Guild were entertained by Henry W. Greenhood, APSA, with his program "Night Photography".

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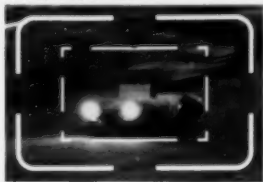
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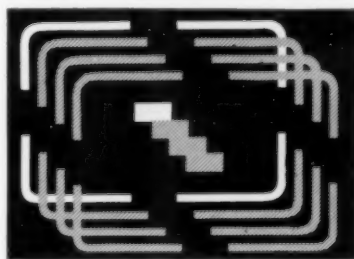
**50mm**—This is the picture area for standard Leica 50mm lenses, f/1.5, f/2, f/3.5.



**90mm**—This is the picture area for Leica 90mm lenses.



**135mm**—This is the picture area for Leica 135mm lenses.



\*Viewfinder frames move continuously to compensate for parallax at any distance from the subject.



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## Canadiana

Editor: Rex Frost, FPSA  
37 Bloor St., W., Toronto

### Calgary

PSAers made a good showing at Calgary  
Stampede's 15th salon, and it was repeat  
performance for many of them.

C. Ken Cucksey, Chatham, Ont.; James  
McVie, Victoria, B.C.; Walter L. Wood,  
Montreal, Harry Waddle, Port Dover and  
Rex Frost, Toronto, scored for triple ac-  
ceptances. Wallace Galloway and Nick  
Ochotta, Edmonton, made it two apiece,  
while R. A. Panter, North Bay and Art  
Ryan, Hamilton, Ont., were in for singles.

The four honor awards, carrying with  
them the somewhat unique emblem of a  
sterling silver spoon, with handle crested by  
the Calgary Stampede insignia, were all  
taken by PSA'ers, Grace Ballentine, Upper  
Montclair, N. J., Mahlon Hirsch, Fairview,  
Pa., Otto Litzel, New York, N. Y., U. S. A.,  
and Rex Frost, Toronto, Ont.

Calgary also launched its first annual In-  
ternational Exhibition of Color Photography.  
Size of the color entry was described as a  
very agreeable surprise, by the Chairman  
of the committee of participating CC's who  
organized the show, including PSA affiliates,  
Crossroads CC and Color Photo Assn. of  
Canada, Calgary.

Former CPAC National President, Alice  
Payne Stark, Toronto, PSAer for the best  
part of a decade, landed the major Canadian  
honors, four acceptances, including two  
H.M.'s. Lillian C. Fix, Chicago, similarly  
held up the distaff top performance among  
U. S. Society members, four slides in the  
show, with an H.M. awarded one.

PSAers took four of the six special  
awards, Leonard Gordon, Chicago; Eugenie  
Manheim, New York; Wm. H. Marcussen,  
Maplewood, N. J. and M. J. Schmidt, Chi-  
cago.

Among Canadian PSAers getting accept-  
ances were W. Roy Isnor, Halifax (2); W.  
C. McCormack, Edmonton (2); Nelson Mer-  
rifield, Port Arthur, Ont. (2); Dr. Glenn  
Murphy, Winnipeg (1); Robt. Soper, Port  
Arthur (1) and Ed. G. Tozer, Oshawa (3).

### Edmonton

Gateway to the North, Edmonton CC, 12th  
annual international, with PSAers Wallace  
Galloway, Salon Director, and Jim McVie,  
Victoria, participating as judges, reported  
an excellent show.

Canadian PSAers didn't, however, do as  
well as in Calgary. Rex Frost, Toronto, had  
three acceptances, and one of the three sil-  
ver medals. Arthur Barsky, Montreal, and  
Nick Ochotta, Edmonton, scored two each.  
Singles were earned by Blossom Caron and  
Walter F. Wood, Montreal.

Edmonton catalogue had a conspicuous  
invitation to readers to join the PSA . . .  
"devoted to the advancement of photogra-  
phy."

### Visit By The Past President

Norris Harkness dropped in Toronto over-  
night, en route for the east, and it was a  
distinct pleasure for your Canadiana editor  
to have a brief chat with the Society's for-  
mer president, and wife, Dorothy.

Canadian PSAers who were members in

the early 50's, soon after the Canadian zone  
acquired equivalent status with the U. S.  
membership, looked across the border and  
sensed in Norris Harkness, here was a spark-  
plug, vigorous with ideas and nervous en-  
ergy, endeavoring to fire all the multiple  
cylinders of PSA activity, North America  
wide, in the proper firing order that would  
produce a smooth forward pulsation of pow-  
er and progress.

They sensed, too, that some of the cylin-  
ders had faulty fitting rings, tapered bore,  
and whatever other inadequacies interrupt  
the smooth flow of motive power in a well  
coordinated unit.

Those who met and came to understand  
Norris Harkness during his visits to this  
country to organize the Canadian zone, to  
attend the Quebec regional, or who met him  
at Society conventions in the U. S. recog-  
nized him as a dynamic spark of energy for  
the Society, here and in his own country.

Whether this was a contributing reason  
to the spell of ill health which followed the  
completion of his Presidency is a moot  
point. But there is no argument concern-  
ing the inspiring contribution Norris made  
during his term of office to the coordination  
and progress of PSA, wherever its influence  
was felt.

His many friends in Canada will be glad  
to know that he presently appears to be  
returned to excellent health, and is certainly  
in good spirits, and now getting around to  
organizing his personal business affairs  
again.

Memory in this very active era is a fickle  
thing, and it is too often the lot of club  
leaders who have sacrificed themselves for  
progress, to be forgotten soon after they  
have stepped down from the rostrum and  
surrendered their gavels.

To meet Norris Harkness again is to be  
forcibly reminded of the vigor and forceful-  
ness of the personality who got the PSA  
motor firing with greater power on all cy-  
linders. On his visit to Canada, many here  
remember, and salute.

### International Slide Circuits

Zone Director Wally Wood has been cor-  
responding with John Moddejonge in Cleve-  
land on the subject of International Slide  
Circuits, asking for information and advice  
as to how this activity could be stimulated  
in Canada.

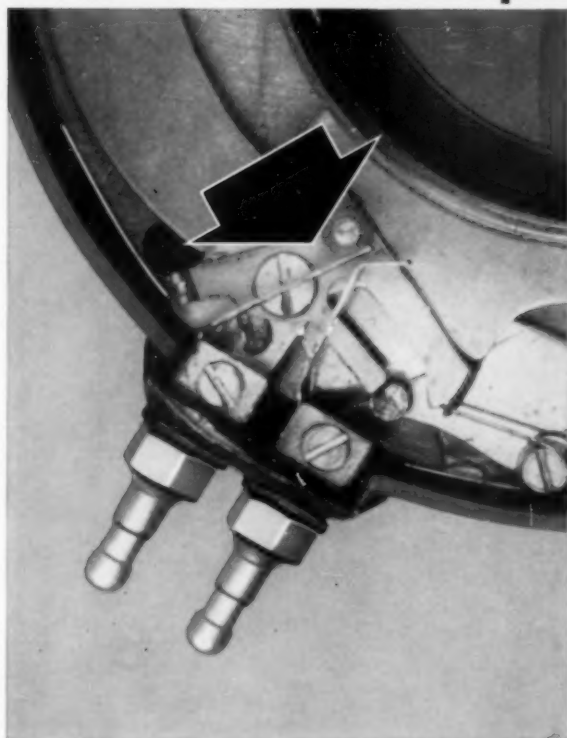
He would be interested in hearing from  
PSA affiliates here who may have been  
using this service in the past, or from CC  
secretaries who would be interested in uti-  
lizing slide circuits at the international level,  
or circuits of an individual Canadian char-  
acter which could be organized here along  
lines similar to those existing in the U. S.

Secretaries, or CC color division chairmen,  
drop a line to Wally Wood, please, if you  
would be interested in including such a  
PSA service in your programming during  
the 1957-8 season.

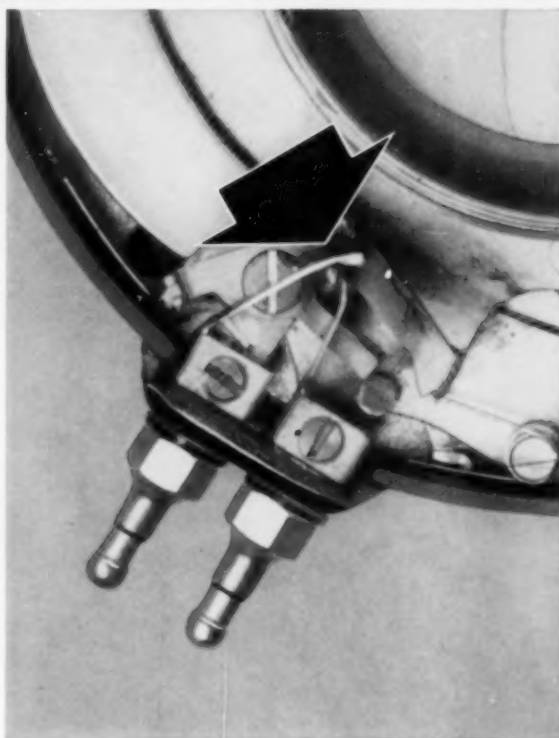
Canadian Members—You are eligible  
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Journal Award. Couple your camera and  
typewriter . . . it is fun.



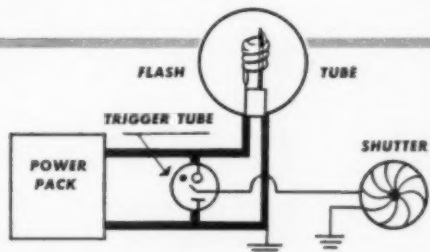
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The enlarged photograph above illustrates the normal condition of the flash synchronization contacts inside a shutter after it has had long use with a Strobflash portable electronic flash unit. These contacts are still as good as new and will continue to provide trouble-free operation.



This photograph illustrates the same type of shutter contacts after they have been used for a period of time with a competitive electronic portable flash unit. Notice the deformed tips and burned metal. The contacts have, in effect, been arc welded together and are no longer in operative condition.



The simplified diagram above demonstrates how the TRIGGER TUBE protects the shutter (and the photographer) from the high voltage necessary in all electronic flash units. In the diagram the high voltage and trip circuit voltage are represented by the heavy lines. The trigger tube (sometimes referred to as a thyatron) acts as an "X" synchronized switch for the trip voltage. This electronic switch is closed through the low voltage circuit, represented by the thin line, connected to the shutter.

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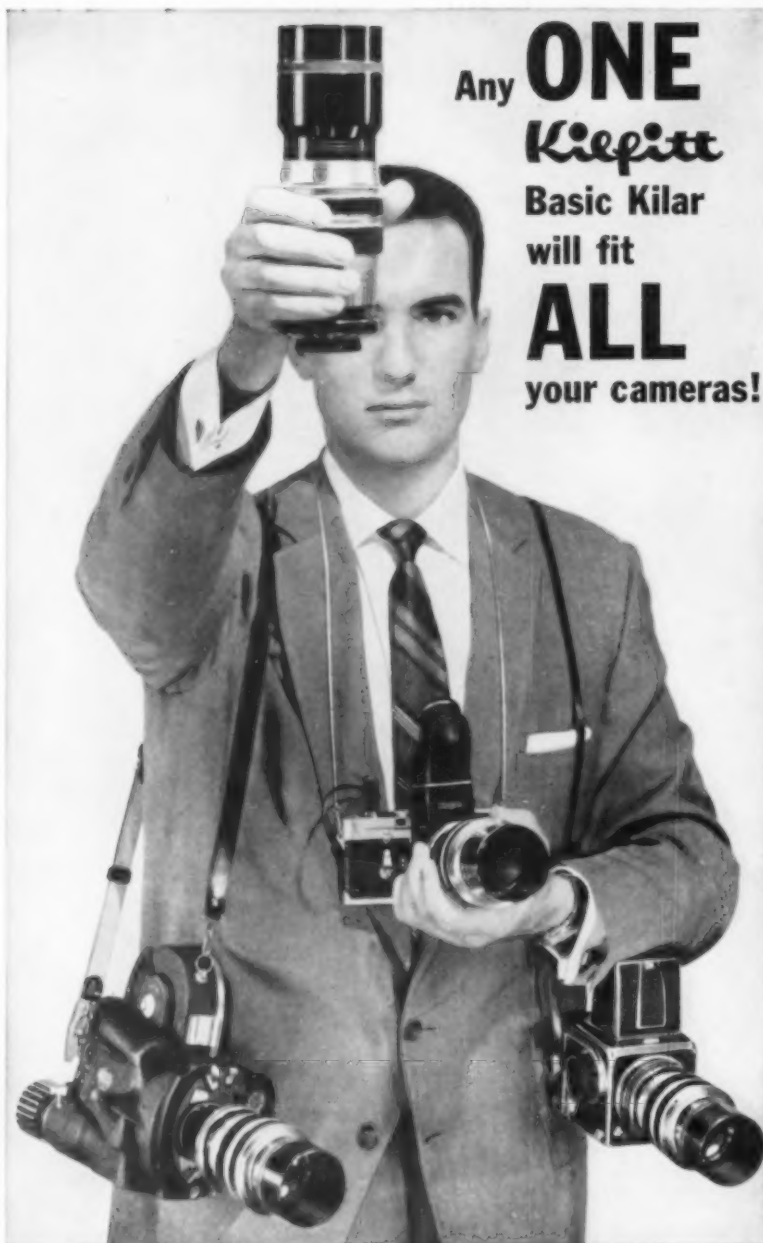


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## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

Could be that we're talking through our fedora, but it seems to us that every time we hear of a club that's strong for PSA and PSA services, that club turns out to be a well managed, live wire outfit. Coincidence? Well, maybe. But the evidence is all against its being just an accidental circumstance.

As a "for instance", take your own club. Does it make regular use of the many PSA services? Is the membership list sprinkled generously with names of PSA members? If the answer to these questions is an emphatic "yes", then it's an odds-on bet that your club is a lively, active, well managed organization.

On the other hand, if your answer to those questions is a reluctant "no"—But let's not go into that. Instead, let's accentuate the positive with another example—one that's certain to contribute a goodly amount of avoirdupois to the case at hand.

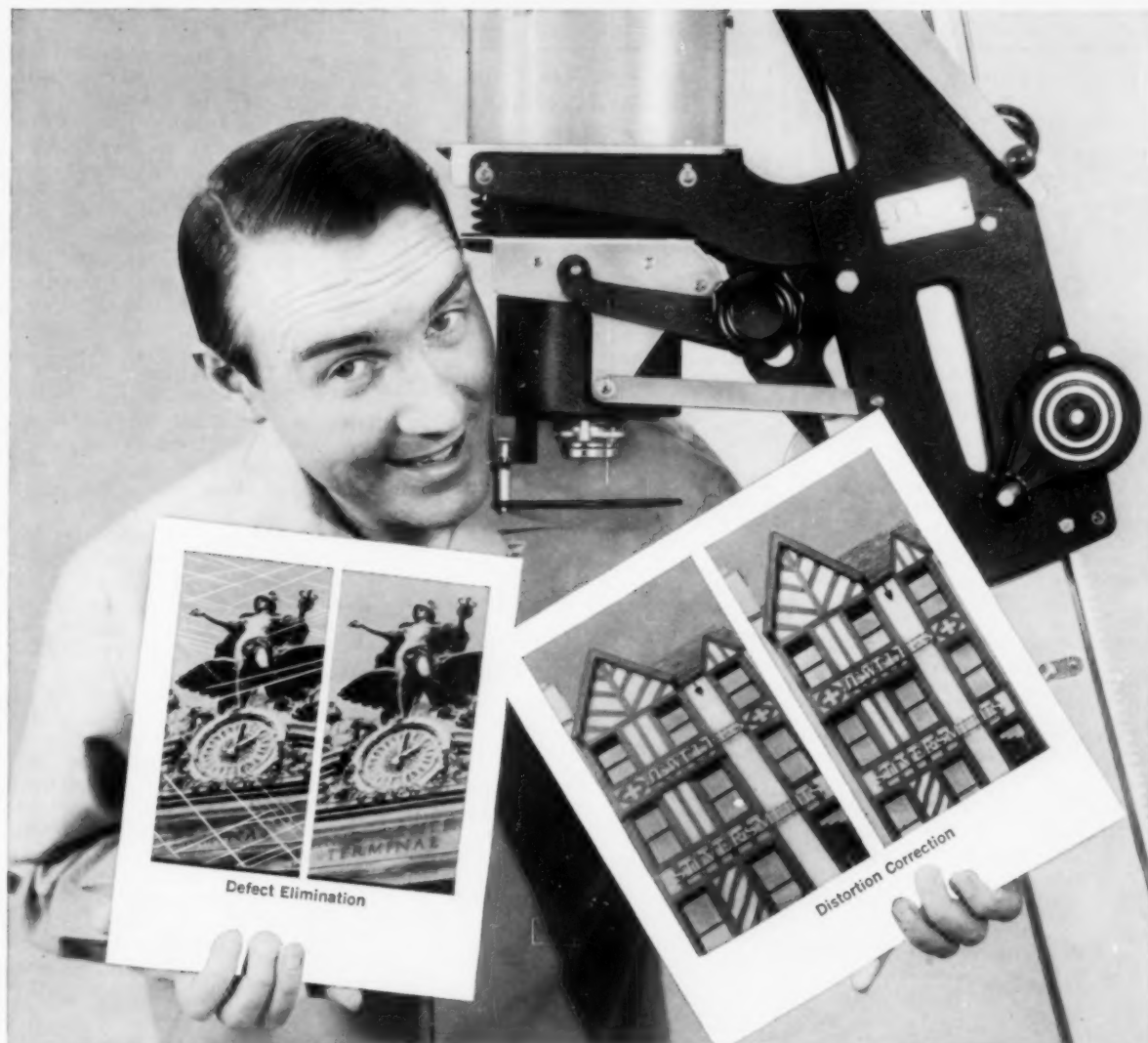
Take the Schenectady (N.Y.) Photographic Society. A glance at the program of this club's annual dinner, which lists the year's highlights, shows that four PSA Recorded Lecture Programs were used, plus a program of the 10 Best PSA Movie Contest winners. And that's not all. PSA International Print Sets from Hong Kong and Cuba were also shown, as was a group of prints by Angel DeMoya. Not bad for one season—not bad at all. Of course, the foregoing lists only the PSA program material used by the club. We don't have the same space to give details of all the other fine programs.

So what sort of organization is the Schenectady Photographic Society? Well, let's go into the details of a few of its activities which were kindly furnished to us by the club's president, Kay Stevens.

During the space of only a few short weeks, the club participated in (1) an invitational print exhibition at the Hotel Schenectady where, ordinarily, only swanky art shows are hung. The club did itself proud with a show of 127 prints, including bromoids, Flexichromes, hand colored prints and paper negs. Moreover, these were assembled on short notice after the close of the regular camera club season—no small feat in itself!

Also, (2) club members were invited to take part in a show on the local TV station. Six or seven couples appeared in a pseudo night club set, drank Coke and applauded the performers. They were allowed to get up at intervals and take candid shots by available light, and dance at specified times. In an interview portion of the show, they gave out with information on the club. In addition, the club's name was mentioned a number of times by the M.C. during the show. Which, of course, is valuable publicity of a sort which can ordinarily be bought only with a large hunk of cash. But the only price paid by the Schenectady PS was the making of about 30 good 8x10 prints from the negs shot during the show.

(See Camera Clubs, page 55)



*these photographs were corrected with a*  
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# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

**26. The Story of Composition.** by Vella L. Finne, APSA. Applies to both B/W and color photography, designed to create a better understanding between you and the judges and to give you a better knowledge of the fundamentals of successful salon competition.

**25. Children As Subjects.** by Dr. John W. Super, APSA. Outstanding slides by the lecturer and others, many of monochrome prints, plus discussion of lighting and posing of children. The interesting pictures of the children makes this one attractive to camera widows too.

**24. Creative Portraiture.** by J. M. Endres, FPSA.

**22. This Is Stereo.** by Conrad Hodnik, APSA.

**20. Photography Is an Art.** by Angel de Moya, Hon. PSA., FPSA. Making good prints.

**18. Table Top Tricks.** by Laverne Bovair, FPSA.

**16. Pictorial Photography from the Chinese Viewpoint.** by Francis Wu, Hon. PSA, FPSA.

**14. Lighting Glass for Photography.** by June Nelson, APSA.

**12. The Language of Pictures.** by P. H. Oelman, Hon. PSA, FPSA.

**10. Elements of Color Composition.** by Bernard G. Silberstein, FPSA.

**8. Let's Take Nature Pictures.** by Ruth Sage, APSA.

For a complete list with full description of all RLP Lectures see the latest RLP catalog.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalogue should write to:

Mrs. Irma Bolt,  
Director of Distribution  
Woodhull, Ill.

# RECORDED LECTURES

FRED H. KUEHL, APSA  
2001-46th St.,  
Rock Island, Ill.

## The Story of Composition

Are you one of those individuals whose slides or prints go to seemingly endless club competitions or salons, only to be rejected time after time apparently for no good reason?

Do you want to find out why?

The Recorded Lectures Program has just come out with a brand new lecture which not only pretty well answers all of your questions, but which to our way of thinking fills a big need for all camera club members.

This newest Recorded Lectures release will probably be known by most of the R.L.P. Staff as merely "No. 26", but a much better description is the actual title, "The Story of Composition". The author and lecturer is 3-Star color exhibitor Vella L. Finne, APSA, of Long Beach, California, a long time PSA worker who certainly needs no introduction to most PSA members.

Although Vella is the best known for her color work, "The Story of Composition" is applicable to black and white workers as well as those interested in color. The show, of course, is lavishly illustrated not only with some of Vella's own medal winning slides, but with many slides by other outstanding photographers. One of the interesting things

to us is the great length to which Vella goes to explain why each of these have been successful. Her technique of presenting the same subject in two different slides, one which has been accepted and one which will never receive anything but rejections, is a most interesting procedure.

Vella goes at great length into the basic principles of composition and covers such points as arrangement, masses, planes, balance, and framing in a manner which can be easily understood by even that beginner in your group.

Although the show is made up primarily of straight slides, most of which are overwhelming in their beauty, there are enough "juggled" slides to let you know that Vella is the complete master of her field.

As Vella says at the end of her lecture, the whole purpose in presenting the talk is to create a better understanding between you and the judges, and to give you a better knowledge of the fundamentals of successful salon competition and composition.

We feel that she has succeeded admirably, and unhesitatingly recommend this lecture to all our readers.

This show, like all the others listed (in the Recorded Lectures Box) is now in the hands of the Distributors ready for scheduling. If your club is an "old" RLP customer, write to your present Distributor; But if your club has not used Recorded Lectures before, or you don't have the address of your Distributor, write to the name and address at the bottom of the box.—by William G. McClanahan, APSA

## International News

### International Exchange Exhibits

#### PEDRO OTERO

The hauntingly beautiful prints of Senor Pedro Otero of Argentina will long remain in the memory of those who are fortunate enough to see his work through the services of PSA International Exchange Exhibits. Ray Miess, FPSA, comments on the prints: "Senor Otero's vivid artistic imagination, plus his superb technical skill has enabled him to produce a set of pictures that will undoubtedly influence the photographic thinking of nearly everyone viewing them. Most of the prints being in the realms of fantasy and allegory, they are going to mean many different things to many people. . . . He has spoken most beautifully, expressively, and clearly."

With the set of prints, we have an interesting biographical sketch written by Dr. Leo Lencioni, Secretary of Foreign Relations, Argentine Federation of Photo Clubs. He says of Senor Otero—"Photography is both a hobby and a profession with him,

and he has been active in camera clubs in Argentina and is well known in South America and in Europe both as a judge in national and international salons and as an exhibitor. His most outstanding work is basically stylistic and subjective photography. He expresses through photographic skills, photomontage and other tricks, the world of his dreams, his doubts, his philosophical problems, his happiness and his sorrow. Besides being a photographer, he is widely known as a painter in which medium he has received many awards and has had many one man shows."

The collection that we have consists of 46 prints divided into the themes of Music, Peace, Hands, Portraits, Compositions, and Landscapes. The 19 musical themes form part of a much larger collection that was exhibited with great success in Argentina. I am sure that most of you will recognize the musical composition from the picture long before the title is read—and whether or not you agree with the interpretation you will be deeply moved by it.

#### INDIA—Niharika #2 Club of Gujarat Pictorialists

Fine architectural detail, exploitation of  
(See India, p. 17)



*a great new '35' is born*

# NIKON SP

*with built-in Universal Viewfinder System*

*provides the correct viewing*

*field for any Nikkor Lens*

*— from 28mm through 135mm*

*— without the need for accessory finders!*

There is no need to switch finders when you change lenses; no need to shift from rangefinder window to an accessory finder on top of the camera — for there are no accessory finders used or required.

The Universal Viewfinder System, in conjunction with Nikon's quick-change bayonet lens mount, permits you to change lenses — and be ready to shoot — in less than 10 seconds.

The new Nikon SP is the first rangefinder-coupled-35 to realize the full potential of interchangeable lenses. It is destined to chronicle the great moments of our times.

A complete brochure is available at your Nikon Dealer, or by writing to Dept. PS10, Nikon Incorporated, 251 Fourth Ave., New York 10, N.Y. In Canada: Anglo Photo Ltd., 167 St. Paul St. W., Montreal.

Features: combined range-finder with life-size image, automatic parallax compensation, and selective bright-frame fields for 50, 85, 105 and 135mm lenses; adjacent optical finder for 28 and 35mm lenses; 13 shutter settings on single, non-rotating dial; automatic flash sync control; automatic '0' reset exposure counter; calibrated self timer; plus the fast-handling features of the Nikon S-2.

Nikon SP with 50mm Nikkor f/2 \$369.50;  
with 50mm Nikkor f/1.4 \$415.00.



# NEW ADVENTURES

## In Photography For The ADVANCED AMATEUR



### New! Linhof QUICK CHANGE BACK

### SUPER TECHNIKA 23

The new Linhof Super Technika 23 is designed for the advanced photographer who demands the ultimate in a  $2\frac{1}{4} \times 2\frac{1}{4}$  /  $2\frac{1}{4} \times 3\frac{1}{4}$  camera. Truly, no other camera of this efficient format offers such outstanding advantages. Fast and convenient coupled rangefinder-focusing embraces a wide variety of instantly interchangeable normal, wide-angle, and telephoto lenses for spot news, travel, sports.

For the more exacting tasks of fine pictorial work, as well as for architectural, industrial, or scientific photography, the new Linhof '23' provides the added assurance of ground-glass viewing and focusing; perspective correction through swings and tilts; triple extension bellows and many other professional features indispensable for finest results.

What's more, the new Quick-Change Back permits instant change-over from one film to another, from cut film or plate to film packs, film magazines, or Linhof Rollex  $2\frac{1}{4} \times 2\frac{1}{4}$  and  $2\frac{1}{4} \times 3\frac{1}{4}$  roll film holders with automatic film spacing.

The new Linhof Super Technika 23 is \$389.50, less lens. Complete camera-and-lens outfits from \$444.45. New palm-hugging Anatomical Grip \$34.95

See the Super Technika 23 at your franchised Linhof Dealer today.

*Linhof* Corporation of America

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LINHOFF is a member of the Kling family of fine West German photographic products.



### South of the Border

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D. F.

### Cuba

Club Fotográfico de Cuba's prominent members: Dr. Felipe Atoy and Abelardo Rodríguez, plus Fotografía Popular's Staff members: Dr. Fernando Villaverde, A. Fernández Mezquita and Domingo Estopiñán, last July 5th selected, out of 160 prints and 17 slides submitted, 13 to be entered in the final round of Popular Photography's \$25,000.00 International Picture Contest. The chosen pictures were by Juan Díaz, Havana; Isunza Nieto and Enrique Bostelmann, México; Costa Cruz, Portugal; Amalio Fernández, Spain; (in B. & W.) Aurelio Adán, Havana and Isunza Nieto, México (in slides).

### Mexico

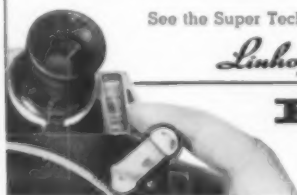
C. E. Wiencke, PSA, from Los Angeles, member of Pasadena Stereo Club, Beverly Hills Stereo Club & Hollywood Stereographic Society, last August 1st visited Club Fotográfico de México, causing a sensation among those attending the opening of México's Fourth National Salon, by showing 100 stereos taken by him, of the participants in the Miss Universe beauty contest, recently held in Long Beach, Calif., which were also shown at CFM's August monthly competition night. Those lucky enough to see these lifelike stereos, can almost say they were present at the contest. J. Musser Miller, APSA, member of West Suburban CC, of La Grange, Ill., foreign member of CFM, last August was welcomed into CFM's Honor Class, when he won his 3rd first place within a year, in Class A, prints. J. L. Zakany has become the 1st Stereo International Exhibitor rated Two Stars, outside of the U. S. A.

### Cuba

El Dr. Felipe Atoy y Abelardo Rodríguez, prominentes socios del Club Fotográfico de Cuba, junto con el Jefe de Redacción de Fotografía Popular, y Sres. A. Fernández Mezquita y Domingo Estopiñán, el pasado 5 de julio seleccionaron, entre 160 fotos de B. y N., y 17 transparencias sometidas, 13 para participar en las finales del Concurso Internacional de Fotografías, organizado por Popular Photography. Las escogidas son de: Juan Díaz, Habana; Isunza Nieto y Enrique Bostelmann, ACFM, México; Costa Cruz, Portugal; Amalio Fernández, España; (en B. y N.); Aurelio Adán, Habana e Isunza Nieto, México (en transparencias).

### Mexico

C. E. Wiencke, PSA, socio de Pasadena Stereo Club, Beverly Hills Stereo Club y Hollywood Stereographic Society, visitó el Club Fotográfico de México, el pasado 1° de agosto, en que se inauguró el Cuarto Salón Nacional de México, causando sensación entre los asistentes, al enseñarles 100 estereoscopias tomadas por él, de las concursantes para Miss Universo, en Long Beach, Calif., que también fueron proyectadas en el Salón mensual de agosto del CFM.



Tal es el realismo logrado por el Sr. Wiencke, que los que las vieron casi pueden decir que estuvieron presentes en el Concurso. J. Musser Miller, APSA, ACFM, socio del West Suburban Camera Club, de La Grange, Ill., y miembro foráneo del CFM, ingresó, el pasado agosto, a la Categoría de Honor del mismo CFM, al obtener su 3er primer lugar dentro de un año, en B. y N., categoría A. J. L. Zakany, se ha convertido en el primer Exhibidor Internacional Dos Estrellas, en Estereoscopia, fuera de los EE. UU. de Norte América.

## India

from p. 14

atmospheric perspective, subtle use of the middle grey tones, and excellent model direction, characterizes this set of 57 prints from the Club of Gujarat Pictorialists of Niharika, India. In many of the prints their cropping and handling differs greatly from that currently in vogue in this country, but since we study foreign prints to assimilate new ideas and different techniques, we can learn much from these prints if we examine them from this angle rather than from that of straight criticism. It is in this vein rather than that of "salon criticism" that the comments on the prints were written by William M. Rowland of International Portfolios and Mary K. Wing of International Exchange Exhibits. The print makers themselves, have included in the exhibit a booklet with their pictures and something about themselves. We, in turn, are asked, as we view the prints, to make comments on them and write a bit about our own clubs.

The subject matter ranges through portrait, pictorial, and architecture, and because various models were used, the opportunity of seeing the Indian people of many walks of life and of different ages is to be had. The scenes of the country-side are enlivened by the inclusion of people pursuing their daily occupations—getting water from the river for family use, driving carts, huddled around an early morning fire, children at play. The pictures include considerable detail and have a wide angle of acceptance, but in view of the intricate nature of many of the Indian arts and crafts, their reluctance to use extreme cropping and their inclusion of much material in the picture space, is understandable.

For the 1957-58 season this exhibit will be available in the Western Zone. Contact your Distributor listed in the Service Directory, for booking dates.

## Change of Address

All PSA mailings are addressed at PSA Headquarters in Philadelphia. If you are planning to move please notify Headquarters in advance, if possible. Changes sent to the Journal at Stamford or Orange, Conn., are forwarded to Philadelphia, thus delaying your mail. Since the Journal and the Bulletins are addressed in advance, allow 30 days for changes to take effect. If you move suddenly it is often possible to deposit forwarding money for all your magazines with your local Postmaster. Ask him.



unsurpassed in quality  
unlimited in purpose

# Smith-Victor Studio Lights & Reflectors

For three generations, Smith-Victor has provided the discriminating photographer the *finest* and most *versatile* choice of studio lights and reflectors. The unsurpassed quality and unlimited purpose of this professional equipment is a direct result of Smith-Victor's exacting skill and recognized experience and leadership. Smith-Victor Studio Lights and Reflectors are available through better professional dealers everywhere.

Write Dept. 5-10 for your free copy of Catalog 58 covering the complete Smith-Victor line.



**AP13 CINE LIGHT**

ideally suited for movies, stills or on location. Uses 1000 watt T20 mogul base lamps and fits any 3/8" stand mount.



**AP7 HILITE**

for finer and subtle fill-ins, highlighting and portrait lighting using four adjustable barn doors. Uses 500 watt photoflood or T20 lamps. Shown attached to 35" boom and mounted on Smith-Victor S5 Stand.



**AP22**  
Formerly  
Johnson  
Ventile

**AP22**  
**STUDIO MODELING LIGHT**

permits abundance of evenly distributed light and is highly directional.

Gradual but uniform light fall off as 23° reflector turns through 60° arc. High and low position yoke. Uses 1000 or 1500 watt mogul base lamps. Shown here with BD-23 Barn Doors and BR4 Roller Base.



## Smith-Victor ADAPTA-LITE Reflectors

... in a full and complete range of matched units from 5" to 18" diameters. Ready for any type mounting... clamp, base or stand. Average 33 1/3% more light, yet will not upset color balance. Barn Doors also available to fit 8", 12", 16" and 18" reflectors. **AP12** heavy-duty, 12" general purpose reflector with Barn Doors... one of seven Smith-Victor quality reflectors.

**SMITH-VICTOR, GRIFFITH, INDIANA**  
... the world's largest, exclusive manufacturer  
of photographic lighting equipment

# 51 Honors Awarded At St. Louis Convention

Fifty one PSAers were awarded Honors at the annual Honors Banquet which closed the St. Louis Convention. In the list will be found many names which are familiar for their long records of service to photography and the Society.

## *Honorary Membership*

### **ANNETTE OELMAN**

In appreciation of her outstanding assistance to her husband, P. H. Oelman, whose many services are so highly esteemed by the Society.

## *Fellows*

### **LOUISE BROMAN**

For her years of commendable service to the Society, her high proficiency in color and black and white photography and her unselfish services as judge, lecturer, instructor and author.

### **RICHARD C. CARTWRIGHT**

For his outstanding ability as a photographic pictorialist and his willing services as lecturer and teacher.

### **IRA B. CURRENT**

For his many contributions to the technical improvement of photographic materials and to the advancement of photography as an art and a science.

### **C. JERRY DERBES**

For his continuous service to the Society and photography and his outstanding leadership in the Pictorial Division Salon Workshop.

### **THOMAS T. FIRTH**

For his many years of organizational service to the Society and his excellent record in both pictorial and nature photography.

### **CHARLES HELLER**

For his outstanding service to the Society as its financial administrator and for the management of the activities associated with the office.

### **JULIAN E. HIATT**

For his long service to the Society, his outstanding record in pictorial photography and as author, teacher and lecturer.

### **GEORGE J. MUNZ**

For his excellent exhibition record, for the many ways he has served the Society and the amateur photographer.

### **ALFRED RENFRO**

For his continuous efforts to promote and encourage nature photography through lecturing and writing and for his proficiency in the fields of color and nature photography.

### **LARRY SHERWOOD**

For his achievements and accomplishments in the commercial, professional and educational fields and for the many contributions to the advancement of non-theatrical motion pictures.

### **WILLIAM F. SMALL**

For his contributions to the advancement of photography through teaching, writing and service, and for his outstanding record in pictorial photography.

### **WALTER F. WOOD**

For his outstanding record in nature, pictorial and color photography, and his constructive work on behalf of organized photography through many years.

## *Associates*

### **CHARLES ABEL**

For his leadership in organizing photographic societies and for his achievements over many years as editor and publisher of photographic literature.

### **FRED BAUER**

For his many services to his fellow photographers and pictorial photography in general.

### **WALTER BERGMANN**

For his long career in the amateur and professional film field as producer, filmer, author, lecturer and teacher.

### **CLARK WILLIAM BIEDEL**

For his many services to the Society, his excellent exhibition record in the nature and color slide field and his contribution in promoting exhibitions.

### **EDWARD H. BOURNE**

For his devotion to the Society in many capacities as well as his promotional efforts to further the cause of nature photography and his fine exhibition record in both black and white and color.

### **ALFORD W. COOPER**

For his continuous efforts to promote and encourage interest in photography, for his years of service to the Society and his proficiency in the color and nature fields.

### **JOHN F. ENGLERT**

For his exceptional ability in the field of nature photography, black and white, and color; and as author, lecturer and teacher.

### **LILLIAN ETTINGER**

For her contributions to the promotion of amateur photography and for her fine record as print maker, exhibitor, teacher and lecturer.

### **LARRY FOSTER**

For his continued loyalty and exceptional efforts in promoting the Society activities and his continued work in camera club circles.

### **DAN D. FULMER**

For his outstanding leadership in the fields of motion pictures and color and for his efforts on behalf of the Society and photography in general.

### **AMERICO GRASSO**

For substantial contribution to photography through lecturing, teaching and club organization, his photographic ability and his services to the society.

### **WALTER E. HARVEY**

For furthering the cause of the Society and other photographic organizations and his excellent overall record as photographer and teacher.

### **G. LEWIS JOHNSON**

For his excellent record of color slide-exhibiting and his ability to combine artistic sensitivity, creativeness and dynamic leadership in photography and his services to the Society.

### **VIRGINIA JONES**

For her outstanding work in promoting camera clubs and her services to the Society.

### **SE-LAUK KAN**

For his services toward the promotion of photography as judge, critic and lecturer.

### **LUCILLE KESTER**

For her outstanding enthusiasm in organizational work for the Motion Picture Division, also for her unselfish service to civic groups.

### **MAURICE LANK**

For his untiring efforts in his contributions to many Society activities in the California area and for his exhibition record in color.

### **SMITH MACMULLEN**

For his many services to the Society and his excellent exhibition record in color and nature photography.

### **GEORGE MESAROS**

For his great service in the promotion of the interest of amateur movie making, his fine record as producer, filmer, writer and judge.

### **LEWIS F. MILLER**

For his excellent record in stereo and nature photography and his services to the Society.

### **RALPH D. MILLER**

For his inspirational and constructive efforts in behalf of amateurs and professionals alike, his services to the Society and the Journalism Division, for his work as editor, writer and lecturer.

### **DAN V. MISHLER**

For his services to photography in public service organizations, for his proficiency in pictorial and color photography and his ability as a teacher and judge.

### **C. BENNETT MOORE**

For his services to the Society and the Pictorial Division through the portfolios and salon workshops and his work with



the pictorial processes, lectures, writings and help to his fellow members.

#### ROBERT G. W. OLLERENSHAW

For his pioneering and use of photography in the field of medicine, and for his contributions to the literature of medical illustration.

#### VICTOR PAGEL

For his contributions to the furtherance of photography through his organizational work and his career of exhibiting, judging and administration.

#### TULLIO PELLEGRINI

For his achievements in the motion picture field, as filmer, lecturer and inventor.

#### CLIFFORD W. PUGH

For his long and excellent record of public service, as teacher, speaker, judge and club officer, and his fine record as exhibitor in the color and nature fields.

#### FRED RICHTER

For service to the Society and to photography through organizational work and for outstanding photographic ability in both black and white and color.

#### DONALD T. RIES

For his achievement and contribution to the field of nature photography and his services as lecturer and writer.

#### EVERETT A. R. SEARL

For his great skill in many branches of photography and for his unselfish services as judge, editor and lecturer.

#### BARBARA MERRIAM SIEGER

For her ability as a pictorial photographer and her many services to the Society.

#### ARDEN W. SMALL

For his proficiency in color, nature and stereo photography and for his unselfish promotion and teaching of amateur color photography.

#### PHILIP SOLOMON

For the high quality of his pictorial work and his continuous activity in promoting pictorial photography through camera club and salon administration work.

#### GUILFORD H. SOULES

For his many years of promotional and organizational work in camera clubs,

council and general photography and for his judging and lecturing.

#### WALTER F. SULLIVAN

For his organizational work and his outstanding efforts to encourage interest in the San Francisco area and for his exhibition and work in the Color and Nature Divisions.

#### BURDETTE E. WHITE

For his proficiency as exhibitor in nature slide photography and his untiring promotional and organizational efforts in this field, and as lecturer and judge.

#### ALBERT WIDDER

For the promotion of photography and organizational work in camera clubs and his proficiency and skill as a photographer and exhibitor.

#### GRETCHEN M. WIPPERT

For her efficient, honest and reliable service to the Society and its members, and for her excellent record as photographer and exhibitor.

## National Lecture Program

NLP Assistant Chairman George J. Munz, APSA, who has had charge of arranging the Daisy Wu, APSA, tour, announces that the Hong Kong visitor will speak in twenty-one cities across the country following the St. Louis Convention. Her program, "Pictorial Slices," will be presented by the following sponsors:

- Oct. 7 Twin Cities Area C. C. Council, Minneapolis, Minn.
- Oct. 8 Photo Pictorialists of Milwaukee.
- Oct. 11 Camera Guild of Cleveland.
- Oct. 14 Kodak C. C., Rochester, N. Y.
- Oct. 15 Belchertown (Mass.) C.C.
- Oct. 18 Teaneck (N.J.) C.C.
- Oct. 21 Business C.C. Assn. of New York.
- Oct. 23 Philadelphia, Pa.
- Oct. 25 Metro C.C. Council of New York.
- Oct. 29 Baltimore (Md.) C.C.
- Nov. 1 Charleston (West Va.) C.C.
- Nov. 4 Louisville (Ky.) P.S.
- Nov. 7 Nashville (Tenn.) P.S.
- Nov. 11 Tulsa (Okla.) C.C.
- Nov. 13 Dallas (Texas) C.C.
- Nov. 15 Fort Worth (Texas) C.C.
- Nov. 18 San Antonio (Texas) C.C.
- Nov. 20 Saguaro C.C., Phoenix, Ariz.
- Nov. 22 Southern California Assn. of C.C., San Diego, Cal.
- Nov. 25 Southern California Council of C.C., Los Angeles, Cal.
- Nov. 26 Channel City, C.C., Santa Barbara.

Following Thanksgiving, Mrs. Wu will be visiting her married daughter in San Jose and it is quite likely that some lecture dates in Northern California will be scheduled during this period.

#### Who's Who reprints

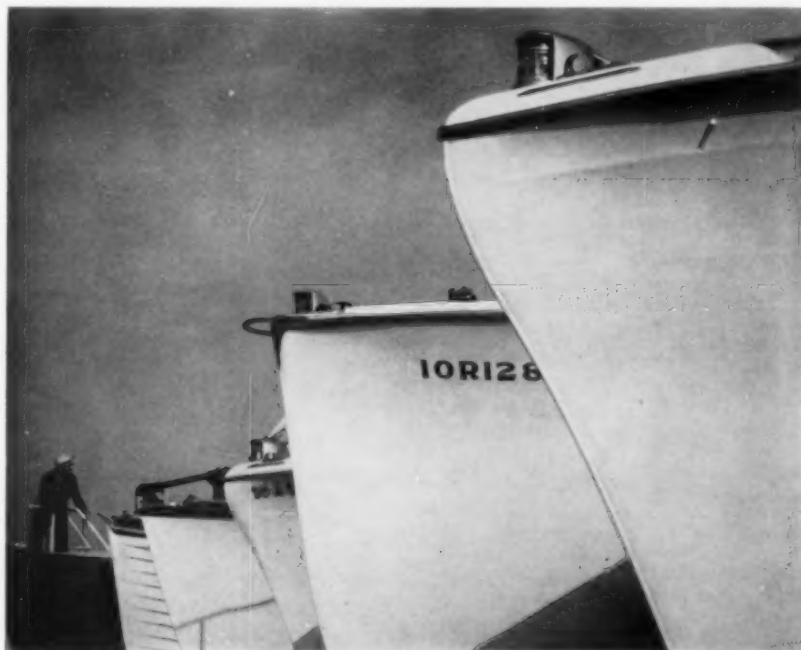
A limited quantity of reprints of the Who's Who for 1956 as published in the May, 1957 issue of the Journal are avail-

able from PSA Headquarters at 50 cents each postpaid. Orders will be filled as long as copies are available, no additional reprints are planned.

#### CD Star Ratings

Just prior to his untimely death, Lloyd Robinson had transferred the Color Division Star Ratings to Eugenia Norgaard. Since the new listing did not appear until the last

issue of the Journal, the same one in which news of his death was printed, it is possible that some applications were en route to Lloyd. Any CD members who have recently applied to Lloyd for stars and have not received acknowledgment from him or from Mrs. Norgaard are requested to file anew since their applications may be overlooked or be lost in the confusion which attends such situations. Her address is given on page 56 under Color Division.



Ship Shape

Dr. J. N. Levenson

From the 8th Southwest International





Dayton Skyline

## Shooting The Source Light

Walking by the river

By Allan L. Horvath



*Allen Horvath is a geologist, originally from Dayton, O., but now working out of Roswell, N.M. for Atlantic Refining Co. He became seriously interested in photography in 1946 and entered contests, competitions and salons between 1947 and 1950. Has been concentrating on geology lately but still ranks photography high.*

Manhattan Mood



ONE OF THE FINEST ways to put sparkle and interest in your photos is to include the source light within the scene being photographed. This form of backlighting adds effective highlights to the print and is unexcelled in contributing "mood" atmosphere to pictorial photography. e.g. A. Aubrey Bodine's "Misty Harbor".

To achieve the full scale beauty of source light photography, the maximum tonal range of glossy paper seems to work best. The quality of the finished picture depends, as in other phases of photography, on the interesting variations and perceptions of the individual photographer and in particular upon a better-than-average technical mastery. Critical exposure and development to produce delicate negatives of relatively soft contrast are required.

Photographs accompanying this text point up certain phases of this kind of picture taking. "WALKING BY THE RIVER" illustrates the most common and perhaps the least interesting approach. In this picture, early morning fog obscures the direct rays of the sun, producing a circular outline whereas the reflection is somewhat vertically elongated. If the subject or scene has high interest value or charm, this straightforward inclusion of the source light is acceptable. Generally speaking, thin veiling by interesting cloud formations gives superior results.

Such a variation is "DAYTON SKYLINE". This night view results in an exaggerated moon as a result of the cloud covering. Such an exaggeration is certainly more interesting than a smaller, circular moon would be, besides suggesting a little mystery due to partial concealment. Night scenes such as this also add a myriad of fascinating, secondary source lights which are most effective when kept subordinate to a main source. Notice the balancing effect of the moon and the dark building on the right which has been effected with the aid of judicious cropping.

The main consideration in source-light photography is that the specified light be muted in the case of the sun or be relatively weak in the case of artificial or reflected light. Successful softening of the sun's rays to prevent lens flare may be brought about by smoke, clouds, mist, fog or by the introduction of some obstruction to reduce the brilliance of the source light. Such an object should be a normal part of the scene being photographed. This is the case in "MANHATTAN MOOD" where the glare of an afternoon sun was controlled by maneuvering camera position until the lamp post was properly interspersed. Fortunately the design of the old fashioned lamp post lends both charm and contrast to the scene besides serving primarily as a shield.

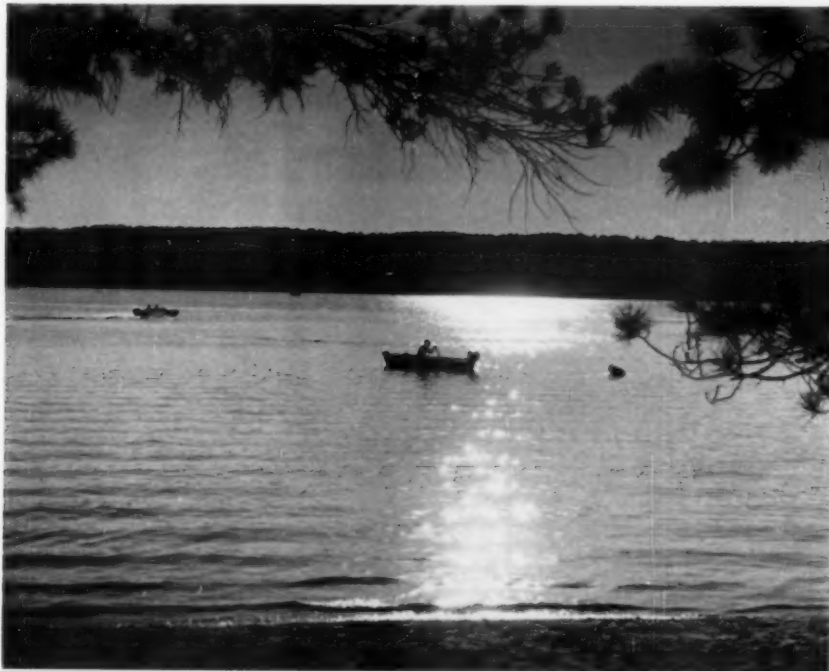
This source-light theme is carried in the photo "ELLEN". The inclusion of studio lighting in the form of a spotlight adds zip and variety to what might normally be routine indoor photography. Fashion photographers are among those who have availed themselves of this technique. Care should be taken to tilt the spot downward so that the full force of the light beam does not strike the lens, which should be coated. In outdoor pictures a coated lens is normally preferred as for indoors. Unusual starred highlights from uncoated lenses are sometimes desirable, but unless wire mesh, etc. are used, such results are often unpredictable.

It is hoped that this article will stimulate an imaginative rather than an imitative exploration of the possibilities of source light photography. Certainly there is a need here as in other phases of photography for an original twist to what is essentially a simple procedure. For instance, reflections of the source-light offer an even wider field for endeavor. Under this heading are reflections from moon and sun on water, (e.g. Lake Otsego) ice, snow, metals; the reflections of artificial sources on glass, mirrors, globes and ornaments. Modern aluminum and steel building facades have ornamental plates whose shape and relief often lend themselves strikingly to pattern photography with a glint of sunlight adding lustre to an otherwise prosaic picture.

A keen awareness and a technical mastery of source-light photography with its many ramifications will enhance and dramatize the work of both amateur and professional photographers. Why not add this exciting, experimental phase of pictorialism to your photographic repertoire?



Ellen  
Allen Horvath



Lake Otsego  
Allen Horvath

# Muted and Mutinous

By Jim Archibald

As viewed through the eyes of a colorist, there appears to be a woe-ful lack of controlled color harmony in most of the pictorial slide offerings seen around on the beaded screens. In the scenics, however, one is always impressed with Nature's disposition to come up with her usual examples of beauty and perfection of color harmony. Lately we saw one entitled "blue and gold," as lovely a composition of color tones and balance as one could wish to look upon.

Still, most of the better slides disclose an imaginative use of color that is encouraging and portentous of better things to come. At the moment our slide makers remind us of a child playing with a new toy. They are fascinated with *Color*, seeking to exploit it to the utmost. Chromatic exuberance seems best expressed through the use of saturated hues of every description, but this phase is slowly passing, and increasingly we note the use of more subtle color combinations and nuances.

## Color controlled

Our primeval ancestors, with child-like simplicity and a measure of naivete, dabbled with color, but their's was a limited palette of yellow for the sun, blue for the sky, and red for the earth. Savagery gave way to civilization, and mankind came to know the potentials of an unlimited palette with which to express something of his culture and his imagination. Today—thanks to the advertising fraternity—finds us with an array of brilliantly pure colors never dreamed of twenty-five years ago. General Motors wants to sell more cars, so it's into the paint pots to come up with enough lurid billboard hues to catch the eye and arouse a desire for something more timely and stylish.

Fluorescent color—to which we are referring—brings a new dimension to color photography, for now it is possible to dye, print, and paint materials so that they give off a semblance of living color actually much purer and brighter than anything ever produced by man. Yes, and lurid to the point of appearing mutinous. We have experimented at length in this connection, and find that the color camera is capable of reproducing fluorescent saturation and brilliance to a high degree. In fluorescent saturation color may be said to SCREAM, while in a pastel mutation it WHISPERS.

Of course the exploitation of lurid hues is to be expected in the market place, and while it has its place as an evidence of our civilization, nevertheless it is going in the wrong direction so far as culture is concerned, for culture seeks, not to buy and sell, but to add grace and elevation to the human mind. Buying and selling insists upon impact, visual assault, noise. Culture is expressed through inflections, nuances, mutations.

So, mankind started off with but three or four colors on his palette, and then, having attained the Atomic Age, he naturally wanted bigger and better hues with which to express his ego, completely oblivious to the fact that he already had—according to the National Bureau of Standards—at least twenty million more. At this point an observation is in order. Why, if we have so many colors to work with, do we move chroma-ward instead of mutation-ward? We will answer this by asking still another question. In radio and TV commercials which type sells the product; the loud or the muted? Right!

In color parlance, "mutation" has always been associated with critical evaluation, wherein certain subtle tonal and value differences were re-

ferred to as mutations, and naturally the term was confined—more or less—to the realm of colors that were more pastel than otherwise. Certainly the word has little place in primary hue evaluation, which brings us to the point we wish to make, namely, that so far as color slide creations are concerned, typical examples of color mutations are few and far between.

## What we see

Recently we viewed the judging of a well known international slide exhibition on the eastern seaboard, and noted the following: A preponderance of subjects that were dark and had too many accented colors in them. An obvious lack of color harmony in most of the arranged lay-out. An occasional few that disclosed a fine concept of color balance. Many showing the subject hit with a spotlight, and the background left to chance, which usually was a blank expanse of deep misty green-black. A rash of the latest vogue in the form of pebbled glass distortions, some of which were beautifully done. Enough of certain trite ideas to prove that "copy-catting" in photography—as elsewhere—is prevalent. Some beautiful outdoor mood scenics that disclosed man as the reflection, and not the master. The use of artificial flowers and doubtful ducklings instead of the real thing.

## Mutations

All this—and more—but nary a slide that dealt with color mutations as we know them. And right here we notice a number of hands raised to ask a question. "What are the basics of a color mutation slide?" A good question indeed, but it all depends. Certainly such a slide is NOT one that has been overexposed to produce a

washed out pastel effect. The color mutations must be in the original composition if the result is to be pleasing and successful.

There are tremendous possibilities in creations involving muted color, and here is one that might well be described as basic. Three objects of nice line and form are selected, one of which is a pale pastel yellow, one slightly deeper and suggestive of neutral orange, and the other still deeper and more of a soft red-pink. This trio is what is known as a split complementary, so it automatically calls for a background that is neutral and gentle; almost a grey with a blue cast. The lighting of such a study would naturally be in keeping with the muted mood, with a contrast ratio of two to one to effect the basic contrast in light and shade. Variations of light ratios here invite experiment and interesting possibilities.

Of course there are certain points to remember when composing a color mutation study, so here are some of the most important: Never use an unduly strong color with a muted one as the contrast will ruin both tone and balance. (Color is mostly psychological). Arrange each muted color so that it tends to enhance the one

nearest to it and accents the characteristics of others in the grouping. The introduction of a warm neutral grey among muted colors is always sure to provide a nice contrast and interest value. Build your color schemes in accordance with the principles of color harmony and good design. Here the study of a color wheel is a MUST.

By now it should be apparent that a good example of color mutation is what we might well call High Key Color, but later, as its potentials unfold, we shall find that mutations of an infinite variety can be found down the value scale, though these will be less pastel in effect. How far down? Well, let's rate pure white at 100, and black as zero. Mid value would then be 50, so, as it is increasingly difficult to detect mutations the deeper you go color-depth-wise,—and vice versa—perhaps the limit of color-depth should be set at 25. This should not be considered as arbitrary by any means, but rather as a point of departure in either direction.

Meantime, this should be enough to provoke more interest in High Key Color, but before wrapping it up might it not be appropriate to add a few remarks about Color Harmony—and our slide judges.

Color Harmony is NOT a matter of opinion, nor is it the result of culture and "good taste." Harmony in color is produced by adherence to the science of Color, and unless color combinations of hue, value, and chroma can be broken down and proven right according to this science, they are NOT harmonious.

As for our judges, it looks as if this is another case of the egg and the hen. Which came first? The exhibitor preceded the judge! Today most of our judges are successful exhibitors—or were, but is this enough? Photographic excellence is apparently general in most slide competitions, but is color knowhow? From what we have observed it is not, though time will correct this lack. This being so, is it not reasonable to expect that judges should be equipped to evaluate Color as critically as they evaluate Photography? Certainly they should be ahead of most exhibitors in this respect if color photography expects to exploit its exciting potentials.

Frankly, we have seen enough to realize that our slide-makers are going places and doing things. They will venture into the frustrations and accomplishments of color mutations, but our judges must be ahead of them.

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## Something New

By Winnie Van Sickle

Want a different idea for a club program? or even for your own private slide showings, it will create a lot of fun and hilarity. As program chairman for our camera club, as well as numerous other duties all taking a good deal of time, our ingenuity has been taxed severely to think up new ideas that will be appealing, and also bring a large attendance. One that brought an immediate response was our suggestion recently to have a "What-is-it?" slide show. Of course, we decided to set the date ahead to a September meeting, so that every member would be given ample opportunity to shoot a number of pictures on this subject, although slides taken previously will be eligible also, if they have never been submitted in club competitions, and are appropriate.

Pattern shots, and extreme close-ups of unusual subjects, or even familiar ones that might be difficult to decipher when enlarged, will provide something to use as a starter. Once you have begun, no end of ideas may pour into your

head. One commences this sort of thing as a kind of challenge, but in no time it will snowball of its own accord.

When the pictures have been taken and the date for projection has arrived, supply each person with pencil and paper, and conduct the showing as a guessing game with the true identity of each subject being the goal. Naturally, you will want to leave the pictures on the screen only a few seconds; they should not be titled, and only referred to numerically.

If you have folks with imagination in your club (and who hasn't?), you should have a most rewarding evening. It might even be fun to plan some unique prizes; and here again, a bit of imagination will help. You could wrap the prizes attractively, and display them before the guessing begins, labelled "WHAT-IS-IT No. 1." etc. A little camouflage as to shape and size will certainly add to the suspense and enthusiasm, and the actual value would be of no concern. TRY IT SOMETIME!!

# Inflation . . .

## and the high cost of photography

*We used to call it HCL but present-day semantics have labelled it "Inflation". By either name it makes some things cost more, some a lot more, and some are really out of sight. How does it affect the practicing amateur? Jack Goldsack offers some sensible suggestions about overcoming it.*

By Jack A. Goldsack, APSA

This article is written for those of us who exhibit or compete with our black and white prints and who have begun to feel the pinch of rising costs . . . inflation.

Many manufacturers of products which are not photographic, frequently advertise the economy of using their products and offer money saving suggestions. They're conscious of the consumer's thinking. But when is the last time you saw a photographic manufacturer's ad which stressed economy or suggested how you can save money? Are we all so "rich" that we can afford to damn the cost. The professional can pass on the higher costs to clients. But must we pay them and like it?

What can we do about it? Follow the wise procedure of a good housewife, the world's best buyer and manager. When prices go up she cuts corners and economizes. The family continues to eat, wear clothes and even go to the movies occasionally. What I suggest is that we needn't do less photography, but simply cut some corners so that what we do costs less.

If you are a large size print maker,

paper is the top cost item. The object, therefore, is to make good prints from fewer sheets of paper. Here are several ways to help lick that problem.

1. 14 x 17" prints, well made, should be as good as 16 x 20" for salon purposes. For club competition there is no reason why 11 x 14 should not be the size limit. Remember, the price of paper is figured on a square inch and weight basis. A 16 x 20 sheet is more than twice as big as 11 x 14. And an 8 x 10 sheet is just a trifle over one-half the size of 11 x 14. Why pay for the luxury of larger sizes when you may not actually need them?

2. If your prints are to be mounted, try working with single weight papers. They cost less. If your favorite grade does not come in a single weight, other good papers do. After all, plenty of people make pretty good prints with paper other than your favorite.

3. When you buy paper avoid the 10 sheet package. You pay a penalty for this packing. Compare the cost of

a box of 50 sheets with 5 packages of 10. Or look into the 100 sheet packing if you are a prolific print maker. Paper is good for a considerable time.

4. Most dealers reduce the price of paper shortly before the expiration date. Watch for those bargains. And don't worry too much about the expiration date. Paper does not go dead immediately after the date. If paper has been properly stored it will keep well long after the expiration date. I am still making good prints with 2 batches of paper which are years beyond the expiration date. Besides there are antifog "pills" which assure clear prints from old paper.

5. Put an end to luxury habits of the past when paper cost little and you could "afford" to use several sheets, often as much as six and more, to get the perfect print. Work more carefully and you'll find it possible to reduce the number of sheets per print. Make test strips, of course. Study your negative. Learn to determine on the easel what kind of treatment the print will need.



6. B&W film, fortunately, has not risen in cost in the same ratio as paper, at least we don't feel the higher cost so much. Even here, if you examine your shooting habits you'll find that too often you are making exposures that you just know will not make pictures. Film on rolls and fast, easy winding cameras make for more of this kind of "lazy" shooting. Old timers remember the problem of loading cut film in holders and heading out for a day of shooting with just 12 exposures. You can bet that each shot was carefully composed and considered before the exposure was made.

7. Chemicals are not too costly, especially if you mix your own. I have found that unless you are an amateur chemist and enjoy the mixing (I'd rather mix martinis) possible saving here is negligible. I prefer prepared powders. But consider the larger sizes. They're always more economical. A useful tip. Don't use large bottles for mixed chemicals. The chemicals will oxidize faster. Keep your paper developers in bottles of about the size you use for each printing session. Keep them well stoppered, in a dark, cool area and they'll keep fresh for some time. Since most film developers are either of the "one shot" or the "semi-permanent" type where a replenisher helps keep the bottle full, that does not present a problem.

8. Equipment, unless you are a "swap hound," is a basic cost to be amortized over many years. Buy the best you can afford. But it is not

necessary to own the best to do good work. Don't pay for "horse power" you can't use. Unless you have definite need for it you'll find little use for anything faster than an F3.5 lens for black and white. With film speeds stepped up to astronomical figures why pay for larger apertures?

Perhaps if you could compare your equipment, cameras, lenses, etc., with that of some successful exhibitors or even professionals you may be surprised to find that yours are at least as good. It's not the camera that makes the picture but the hand and brain that manipulates the controls. Stop thinking about lenses that are faster and cameras that do everything but cook.

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EDITOR'S TWO CENTS:—Not long before we received this manuscript we received the annual report of Eastman Kodak. Since competition forces all the photographic manufacturers to keep somewhat aligned in their selling prices we are willing to accept a statement in the report that present-day prices (of Kodak materials) represent an average weighted increase of only 32% while their hourly labor costs have risen 212% and the cost of purchased materials 134%.

When we push our dough over the counter we find the statement has a lot of truth in it. The one item which Jack names as not increasing we find has increased! B/W film. But where we used to buy ortho films and slow pans, we now have a choice between slow pans and very fast pans, which naturally cost a little more to make and provide a greater value.

The costliest part of paper is the paper itself. We buy a lot of paper on which we print the Journal and we know how much that has gone up. Newsprint has nearly doubled, forced some shaky newspapers out of business. But we haven't noticed that the price of photographic pa-

pers has doubled. (8 x 10 is up 3¢, from 8¢ to 11¢ a sheet.)

One important thing has increased since "befo' de wah." Not so long ago 11 x 14 prints were common in salons, 8 x 10s were not strangers. Now it seems everything has to be 16 x 20. Our purchasing habits have changed in a direction which increases out-of-pocket costs.

Your Ed thinks we should be fair about this matter. The manufacturer's costs have gone skyhigh but we think he has held the line pretty well, given us improved products and made them more efficiently. We are spending more, but in a great many cases we are actually receiving more merchandise for our money. Even though the unit cost has increased only modestly, we are spending more because we are doing more and burning up materials to a greater volume.

Not many years ago the average amateur carried a K-2 filter and maybe a 23A or a 25 for skies. He often bought them in gelatin at 40 cents each. Now he buys an adapter ring at \$2.00 or more, plus a mounted filter at that price or higher.

For years we bought paper in 12 or 24 sheet packages. It costs the same to wrap either quantity, and only a few cents more to wrap up 100 or 500 sheets. You could save as much 20 years ago by buying in large quantities as you can today. The excessive rise in the price of other things we buy only points up many economies which have always been available to us photographers.

Let's commend Jack for bringing the matter up, let's agree wholeheartedly with most of what he says, but let's share our own part of the load.

And as for his second paragraph . . . in what other industry can you buy 50 cents worth of a product and have the manufacturer give you ten dollars worth of advice for free, *IF YOU ASK FOR IT?* It costs from two to ten dollars to answer the letter you write the sales-service unit of any of our manufacturers of cameras, film, chemicals, exposure meters, flash bulbs or anything else you use. And you'll find their advice will often save you more than your 50 cents worth of material cost. Let's be fair.



Stamped.  
James A. McVie, APSA  
from the Rochester Salon

# Writing Your Film Story

By Harold Lincoln Thompson, APSA

Whereas a few ingenious individuals are able to construct a story as the shooting of a film progresses, the inexperienced or amateur cinematographer will find that he may save both time and money by following a story which has been prepared in advance. A film story may be looked upon as a plan. Whether you are taking a trip or building a house, a plan of action is valuable. By such a plan many details of your picture can be worked out on paper in advance. Thus, whether a motion picture is produced by individual or group effort, it is desirable to have a story.

The steps involved in writing your story include: 1. Selection of material. 2. Preparation of an outline and 3. Writing the story.

*Selection of Material:* If you were to write a film story of a trip from here to Seattle, the first step would be to select the material you wish to photograph. You must decide whether you wish to film the personal experiences you encounter on the trip such as the steps of planning the trip, of packing the baggage, of locking up the house, or the multitude of big and little events. Or you may wish to film the points of scenic interest. If you were to take a business trip, you might wish to record the business transactions on the trip. Before you start on the trip a decision should be made regarding the type of material you wish to film.

*Outline:* After the material has been selected you should jot down on a single sheet of paper a rough outline of what you want your film to be. In this outline mention ten or a dozen points you wish to emphasize. At this stage it is a good idea to put the outline aside for a few days while additional points occur to you as the thought comes up from day to day prior to the trip.

*Writing the Story:* When your outline is complete, the next step is to develop the outline into a story. One way is to make a written paragraph out of each point in your outline. Each point may be treated as a film sequence. It

is better to present each paragraph visually. That is, because the story is to become the basis of the shooting script you should state what the action should be. Avoid description and dialogue at this stage.

*Drama:* If, on the other hand, your story is to be a dramatic one, it is well to know that the most successful dramatic screen plays include six basic elements: 1. A single center character. 2. Strong opposition to that character. 3. Conflict arising out of the opposition. 4. Entanglement during the conflict. 5. Climax. 6. Quick resolution of the problem.

*Theme:* The well written screen story will have a distinct theme to which the story adheres. The most time honored theme in the entertainment film is "Crime does not pay." Once the central theme is decided upon, the story should adhere consistently to the theme. It is a mistake to have more than one theme in a film story.

*Most Frequent Mistakes of the Amateur:* The most frequent errors apparent in the amateur film are: 1. Lack of purpose. 2. Improbability. 3. Lack of understandability. 4. Lack of forward movement or flow. 5. Too impulsive a beginning which robs the story of climax.

*Characters:* In your screen story it is important to select the characters early and to keep them at a minimum. Throughout they should be identified in every way with the central theme lest they detract from it. Once a character is introduced in the story his characterization should be well developed and not too sketchy.

*Climax:* An advantage of writing a story is to place the climax in the proper portion of the film and to avoid anticlimaxes. If one were to film the story of John Wilkes Booth after the murder of Abraham Lincoln, it would not be good story writing to begin with the murder of Lincoln. Everything else in the story in comparison would be anticlimactic. It would be better to begin immediately after the murder of Lincoln and to develop the story

around the pursuit of Booth through Maryland and Virginia, emphasizing his disillusionment and final destruction at the climax.

**Motive:** Another way of presenting a story is by recognition of three essential elements; namely, motive, intention and goal. Motive is based on desire. It is well to have the desire expressed early because it serves as a basis for motive. Thus action throughout the story easily

falls into the pattern of the intention to fulfill motive which leads ultimately to the desired goal.

**Shooting Script:** Once the story is well in hand one may proceed with the shooting script. In the script camera angles and the building of sequences may be specified. From the foregoing it is quite apparent that it would be difficult to devise a shooting script without a story as a basis for it.

## Whither Goest Thou?

By C. W. Biedel, APSA

With the large number of persons submitting slides to an ever increasing number of exhibitions there should be a pause for self-analysis along the way. Why do we submit to the internationals? Is it for the thrill of obtaining an acceptance, for the opportunity to try out our work before a different set of judges and in stiffer competition than local conditions can provide, for the chance to show our work to photographers throughout the country, or perhaps for the massing together of an impressive list of acceptances? All of these are reasons enough, but we must be honest in evaluating our own drives so that we don't destroy the creative photographer within ourselves by making acceptances our main goal.

If you are one of those whose aim is to pile up statistics, read no further for this article is not for you. As long as you are being honest with yourself in defining your motives there is no criticism. But for those of you who may be in doubt, what are the criteria for the disease of acceptanceitis? To start the examination look over the record of how many new slides you sent out in the past ten shows you entered. If it's over 50% of the total number submitted, you are immune for the time being; if it's 25-50% then you are in the susceptible group; while if you averaged less than one new slide in each entry, we had better look for further symptoms. The last time you entered a new slide in an exhibition, did you pick a slide which you thought was your best original work, or did you pick a slide which was like another you have with a good record, or like one of "Joe's" which has been such a hit in the internationals. It's a terrific temptation sometimes to do just that, but it is another step on the road to acceptanceitis. In Italy there are displayed many lovely paintings labelled Scuola da Vinci (school of Da Vinci) or Botticello or Raffaello as the case may be. Hidden under the techniques copied from a master is the individuality of some painter who will be forever nameless because he

submerged his own creative ability.

When looking for material to photograph do you turn to that which you have seen accepted in the past or along a line of endeavor for which you are noted? I recently saw one of our leading print makers present his newest ideas which were a marked innovation in handling and quite a departure from tradition. He remarked "Of course I'm not sending any of these out to the exhibitions. They're not ready for them yet." This approach does both you and the exhibitions a disfavor for photography itself can only grow as our photographers grow within themselves. How does he know that the judges aren't already hoping to find something stimulating in that pile of prints, and that he may have the key to unlock their enthusiasm? This is putting certain acceptance ahead of the opportunity to try out new work, pictures which should continue to improve through the years if experience and practice mean anything.

It is not my intention to criticize those who are working for acceptance records. Never would I try to tell another how he can get the most pleasure out of photography. But let us be honest with our selves. For those who are participating heavily in the internationals, continually trying new work, new ideas, and new techniques, I have hearty applause for theirs is the work which is the red blood of our exhibitions. If in so doing they compile an acceptance record of enviable proportions, more power to them. But if they are trying to compile an acceptance record with the symptoms listed above, let us also admit that we are no longer living in the creative phase of our photographic life, that we are in the phase of showing pictures from a past era. What a stimulating thing it would be for the exhibitions and to the photographic public if we could see the current work of these capable people instead of the tried and true pictures which have been winning acceptances for so many years.

## An International Explanation . . .

*The background of many a practice often becomes obscure with the passage of time and occasionally causes some wonder, especially on the part of new practitioners. Perhaps this is a good time for a recap of a situation the roots of which are not widely known.*

An editorial in the British weekly *Amateur Photographer* dwells at length on the possible meaning of Francis Wu's recent article proposing a mass salon judging from which would be chosen all the prints for all the shows to be hung throughout the year.

Our esteemed opposite number, Mr. Sowerby, has made some interesting observations on the subject and on the related topics of Who's Who, and PSA-Approved salons and exhibitions. His editorial comment is worth repeating in full since it provides such an excellent opportunity for explaining the background, the situations which prevailed before PSA came into the picture and the several steps which PSA has taken to alleviate those situations. We get the impression that Mr. Sowerby considers Dr. Wu to be an American and would remind him that instead he is a resident of the Crown Colony of Hong Kong and, we believe, a British subject. That makes Francis no less dear to us as we welcome into our membership nationals of many lands. The editorial follows.

### A Different Viewpoint

A RECENT article in the *P.S.A. Journal*, the official organ of the Photographic Society of America, emphasizes a very marked difference in the attitude to exhibition work in this country and America. The basis of the article, entitled "Let's Revolutionize the Salons," is the suggestion that instead of numerous independent bodies holding pictorial exhibitions at various places throughout the world, one or more central bodies should receive entries—not more than four per person—and send the prints round to the various centres for showing, much as our own Alliance Exhibition goes the rounds of this country. This suggestion is not so strange to English eyes as the reason that prompted Mr. Francis Wu, the author of the article, to make it.

At present, he says, we see the same photographs being submitted to just over a hundred salons, and he thinks it a waste of time and money for the exhibitor to prepare a hundred prints from each of four negatives and send a separate set of four to each salon. As he points out, the making, spotting, packing, and despatching of 400 big enlargements each year is nearly a full-time job—and an expensive one at that. Yet those who cannot find the time and money to do this cannot be listed among the most prolific exhibitors, and lack of spare time, causing the exhibitor to miss an entry-date or two, will pull down his rating for the year. The inference to be drawn is that it is this "rating", not his pictorial achievement, that is the goal of a good many American amateurs, and that Mr. Wu's aim is to maintain the "rating" at less cost.

This business of evaluating the standing of an exhibitor by the number of prints accepted dates back to before the war, when the *American Annual of Photography* began to publish lists of exhibitors showing how many prints by each had been on view during the year. This apparently roused the competitive spirit, and the attainment of a high score seems to have become an end in itself. Of recent years the lists have been compiled and published by the P.S.A. The rules of the game are simple; one point is awarded for each print accepted in an exhibition approved by the P.S.A., of which there are 108 this year. On the face of them, the conditions that an exhibition has to fulfill to be "approved" tend to keep up the standards of showing, but the reasons for failing to approve salons, as given with the annual listings in the *P.S.A. Journal* for May, do not suggest that failure to attract entries of a high pictorial standard is one of them. But if, as Mr. Wu states, prints from the same negatives are sent to every salon on the list, perhaps this point would not arise. Refusal to approve arises from failure to supply the P.S.A. with information (especially catalogues, on which the listing is based) having less than three judges, and allowing more than four entries or dividing pictorial subjects into several sections.

Although the London Salon is regarded as one of the two premier exhibitions of this country, prints accepted there do not count, for six entries are allowed; yet there are quite a number of less important English shows where one may score a point. This year the R.P.S. Annual Exhibition is "approved"; probably it will not be next year, as the requirement that entries must not have been previously shown in any open exhibition in this country strikes at the very roots of score-gathering. How essentially meaningless it all is becomes instantly evident when one looks at the "listings" of British workers; there appears no connexion whatever between their scores and their reputation as pictorial workers. This year's listing is headed by a worker in Hong Kong, who made 384 prints and had 272 of them accepted. Thirty-nine workers had more than a hundred prints hung; of them 17 live in Hong Kong, 15 in the U.S.A.; the remaining six hail from six different countries. That an acceptance without a point is worth nothing to many American amateurs may account for so few American entries to the London Salon; last year there were hung four prints by two workers. An English amateur who has a print accepted by the Salon or the Royal seldom submits it elsewhere, for it has already received the highest recognition. An American, it would seem, would make a mass of duplicates of a "winner" and mail them, to "approved" exhibitions only, all over the world; the English are more than satisfied if they gain acceptance at the exhibitions.

We regret that Mr. Sowerby considered the article an official pronouncement of the Society. For years we have printed a disclaimer under our masthead that the opinions of our authors are not necessarily those of the Society.



We impose a minimum of editorial censorship. We do encourage members to submit fresh new ideas for discussion. To be sure, we often disagree with the idea and occasionally print editorial comment showing such disagreement. We disagree with Francis' idea which we see as of benefit only to the mass-production exhibitors to whom the numbers game is everything, and possibly harmful to the newcomer, the beginning exhibitor, and to those who are content to send to only a few salons each year as a sort of check on their ability to make pictures.

Our British friend is correct in saying that the rating is of the utmost importance to some American amateurs. The number is far less than he would have us believe. Most of the others wish to win only their competition with the judges, to have a mark of acceptance on their prints without pursuing a high score.

The rating system antedates the war by some years. It was started by the late Frank Fraprie to stimulate exhibiting. The Who's Who list was a feature of his *American Annual of Photography*. At his death and the subsequent demise of his publications it was only natural that PSA take over the function and keep it strictly non-commercial. Our library not being complete we cannot date the start of Mr. Fraprie's compilation but we seem to remember it in the early Thirties.

When PSA was organized at about the same time (although its genesis lies much farther back as the ACCA) many exhibitors were complaining that a few of the mass-production boys (they had 'em then, too) were hogging the shows. Many salons had no limit on the number of prints which could be entered and entries of ten and twelve were quite common.

A group was formed which became known as the "Four Print Committee" to make a study of all the facets and prepare recommendations. Out of this group's activities emerged the standards of today which have gone beyond the four-print idea into other fields of salon operation.

Since salons are a voluntary operation, many evils had developed which were unfair to exhibitors. Prints were not returned for as long as two years in some cases, catalogs were promised and never sent, or sent a year later, the exhibition was carelessly hung and prints were often returned defaced and damaged beyond further use.

PSA devised the Aids and Standards Committees which are administered by the several Divisions. Their

requirements for approval are rather uniform, differing primarily because of media and subject matter. (It would do little good to hang color slides on a wall.)

Included as a basic part was the four-print (slide) rule which started it all. This meant that several excellent shows which had started years before there was a PSA could not meet approval. We do not insist that they change, we respect their antiquity and their right to self-management. On the other hand it would be unfair to the other exhibitions to make exceptions.

Mr. Sowerby notes that our requirements do not set pictorial standards. In such a fluid art as photography this would be quite a task, probably calling for semi-annual revisions. The same is true of specifications for judges.

We regret that Mr. Sowerby thinks we all play the numbers game. Many years ago our leaders felt that quantity was not a true evaluation of pictorial quality. A study of the catalogs showed that many of the leading score-gatherers circulated a few favorite prints which had proved their value in wangling "ins" from the judges. The same titles would appear in catalog after catalog. To defeat these mass producers the "Award of Merit" was created. The prime requirement is variety. To earn the first star an exhibitor must have a certain number of acceptances, but no single picture can be counted more than a maximum number of times, usually five. Thus the exhibitor who has the skill to keep producing good prints is honored for his skill and versatility, as opposed to the one who can make 100 identical prints from a negative and circulate them to gain points.

While the star ratings started with our monochrome exhibitors the plan has been adopted by our other Divisions wherein exhibiting is an important activity. The Pictorial Division now has honored 15 members with the Five Star Award of Merit. Color Division also has members who have reached this peak and the others are not far behind.

The editorial regrets the disparity between the Who's Who listings of British exhibitors and their reputation. The same feeling is probably shared by every exhibitor who has not made the top ten. And we decline to comment on his last sentence, except to object to his implying that all Americans should be judged by the ideas advanced by one member of an American society.

Winter Silence

Richard C. Cartwright, FPSA



# About Going Places— And Shooting Pictures

By Eric L. Ergenbright

*For the many PSAers who travel, here is what it looks like to the man who leads a tour . . . some of the things we do which can so easily spoil our enjoyment of the picture opportunities a trip presents. Maybe you have made these mistakes, or reading this may save you from making them on your next trip.*

*Illustrations on these pages are from the catalog of the 8th Southwestern International Exhibition*

Take a large slice of foreign or domestic travel, add one enthusiastic shutterbug and one or more cameras, stir well—and what do you get?

The answer may, of course, be fine pictures—a source of pride and pleasure for years to come. Or, lamentably, the answer may be a crushing disappointment—anything but a source of pride and pleasure.

Just which answer comes up depends, in large measure, upon the aforesaid shutterbug's ability (1) to take proper advantage of all of the potentials in planning his itinerary and (2) to anticipate and dodge certain hazards inherent in travel photography.

I think that I am entitled, by rugged experience and uncomfortable observation, to speak with some authority about itinerary-planning, hazard-anticipating and problem-dodging where travel photography is concerned. During the past five years, as owner-manager of Thru The Lens Tours, I have planned and operated 70-odd camera tours of Europe, South America, Alaska, Mexico, Guatemala, Hawaii, the Canadian Rockies and our own Southwest. Many of these tours I have conducted personally; the others have been led by conductors who have turned in detailed reports of both triumphs and woes encountered along the way. Of the more than 1000

photographic hobbyists who have made up our tour parties, some have been triple-distilled experts, some have been completely undistilled beginners, and some (the majority) have been run-of-the-mill, not-so-good-and-not-so-bad camera enthusiasts. Between us, we have managed to run afoul of virtually every problem which can confront a photographic traveler.

Possibly some of the observations which stem from our defeats and victories may be of value to you when you undertake that great photographic trek to far away, long dreamed about, and damnably expensive places.

Just to be ingratiating, I want to start with a few insulting (?) questions: How thoroughly do you know your equipment . . . how well do you understand depth of field . . . how well are you acquainted with the efficiency of various shutter speeds in stopping motion . . . are you sure that you know how to use a light meter correctly in any given situation? ? ? ?

I don't want to pursue this line of questioning ad nauseum—but I can assure you, on the strength of much experience in conducting camera tours, that it is well justified. And, please believe me, it is not just that undistilled beginner who is apt to flunk such a quiz on fundamentals; depth of field, the skillful use of shutter speeds and lens apertures, control of distortion,

proper employment of filters and the correct use of a light meter remain mysteries to an amazing number of camera club veterans who, in all probability, have more than a few ribbons to show for photographic achievement.

I have brought up such questions, not to pave the way for technical advice, but merely as an "Open Sesame" for a general observation. Good travel photography is a composite embracing almost all of the recognized photographic specialties; to bring home an interesting photographic record of an interesting trip, you will need to combine landscape photography, architectural photography, nature photography, "candid" photography and portrait photography. In handling that combination, your photographic equipment will be strained to its utmost limits, and your skill as a photographer will be equally strained. The first requisite for success is *thorough knowledge of your photographic tools*. Make it a point to acquire that knowledge before embarking on a dream trip for which you have saved so long. Remember always that the wonderful opportunity flubbed in your own back yard may, perhaps, be recaptured—but the opportunity missed thousands of miles away is, in all probability, gone forever.

And now, let's get down to brass tacks by anticipating a few hazards.



Winter Silhouette

J. Ivan Sherry

First of all, the hazards of equipment.

Once upon a time, a super-enthusiastic shutterbug went with me to Europe. As his one all-purpose camera, he took with him a very recently developed, ultra expensive and, unquestionably, very fine single lens reflex. He purchased this new camera in New York, *only a few hours before embarking for Europe.*

Being unfamiliar with the delicate controls of his new pride-and-joy, my companion committed one easy-to-

make mistake and wrecked a minute part in the shutter mechanism. Because the camera was not yet in general distribution, a replacement part could not be found in London . . . Bordeaux . . . Nice . . . Milan . . . Rome . . . Salzburg . . . Munich . . . Cologne . . . Amsterdam . . . Brussels. It was not until we arrived in Paris, 60 wail-filled days later, that at least \$100 worth of cablegrams and international phone calls finally produced the needed part.

The danger of suicide in such cases has prompted the current rule that all Thru The Lens Tour conductors must be equipped with at least one spare camera as a "loaner."

I could cite at least a score of mishaps closely paralleling the one detailed above. In the aggregate, they underline three primary rules which should govern the choice of camera equipment to be used in travel—particularly in off-the-beaten-path travel.



Tenderly

Barton King, A.P.S.A.

1. *Take the best camera that you can afford—and avoid as you would the plague cameras which are known to be fragile and given to serious mechanical ailments.*
2. *If you buy a new camera for your trip, buy it far enough in advance of departure to test it adequately and become thoroughly acquainted with it.*
3. *No matter how appealing it may be, never choose for travel photography a camera which, for any reason, may be difficult to repair.*

Pausing only to note, in fairness to today's manufacturers, that about nine-tenths of the camera failures I have seen have been the fault of the user rather than the equipment, I want to amplify a couple of the above rules.

No matter whether your equipment

be new or old, always have it thoroughly checked before taking it with you on a long trip. Is there a light leak in the bellows or the camera body? Are the shutter speeds accurate? Does the film advance operate precisely and smoothly? Is the rangefinder properly adjusted? While you're at it, why not be sure that your light meter functions properly?

I have known many experienced photographers who, through disregard of such simple precautions, have been "blanked" on long, expensive and never-to-be-repeated trips.

The fact that your pet camera can be repaired in virtually any camera shop in the United States does not necessarily indicate that it can also be easily repaired in a foreign country. For instance, in Peru, Chile, Argentina and Brazil, where discriminatory import duties are currently imposed in

an effort to prevent the flow of soles, pesos and cruzeros to the United States, American-made cameras have been virtually driven out of the market, and replacement parts for American-made cameras usually are unobtainable. The duty on German and Japanese cameras is much lower, consequently they dominate the South American market, and repairs for them are comparatively easy to obtain.

At this point I could inject a woeeful tale about a gal member of one of my South American tour parties. Her very commonly used (in the United States) movie camera developed a serious illness in Ecuador—an illness that could not be healed there, or in Peru, Bolivia, Chile, Argentina, Uruguay or Brazil. To be a photographer and stand on the brink of mighty Iguassu Falls, unable to take a single picture, is a brand of torture beyond the dreams of a medieval executioner. Let's just bow our heads in respect to suffering, and pass on to other rules:

**A. TRAVEL LIGHT!** In this golden heyday of tireless gadget designers, high pressure ad writers and glib-tongued salesmen, nine shutterbugs out of ten own enough photographic impedimenta to stock a good-sized psychopathic ward. And they seem to be hell-bent on taking all of it with them wherever they go. Repeatedly, we have had passengers show up for a tour toting as many as five cameras of assorted size, nine or ten lenses of assorted focal lengths, a complete strobe or flash outfit, a bellows focusing device, a heavy tripod, an assortment of exposure meters to be used with four or five different films, and other photographic odds and ends too numerous to list. Two or three of these human carry-alls have been capable of putting such a plethora of equipment to good use; the others, like explorers unable to find a forest because of the trees, have spent so much time and energy in fumbling with gadgets, taking different meter readings for different films, and packing and unpacking equipment that they have consistently missed opportunities for outstanding pictures. They have also finished each travel day worn to a complete frazzle from handling too much weight and too much bulk.

The important "musts" in travel photography are (1) develop the



ability to "see pictures" and (2) develop the ability to take the pictures you see without lost motion and wasted time.

Did I hear someone ask "What's the best camera for travel photography?" Well, that's a matter to be determined by personal preference and personal skill. Like everyone else, I have decided preferences, but I will refrain from inserting a "commercial."

No matter which camera you use, **KEEP YOUR OUTFIT AS LIGHT AS YOU CAN!** Reduce your battery of extra lenses to those which you know you will frequently use; take strobe or flash if the anticipated subject matter calls for it but choose the lightest practical outfit; include a tripod by all means, but make it a lightweight model—and for heaven's sake don't insist on using it unless it is actually essential!

An extra word or two about tripods, if you please: No one, I'm sure, appreciates more than I do the imperative need for a tripod under certain circumstances. But those circumstances occur rather infrequently in travel photography—and the photographer who insists on using a tripod for every shot, no matter how good the light or how fleeting the subject matter, is foredoomed to the loss of countless opportunities. Anyone in normal physical condition can handhold a camera successfully at 1/50th of a second if only he will master a few fundamentals; if he will take the trouble to learn the technique of shooting from a shoulder rest, he can get satisfactory results at 1/25th of a second. Incidentally, I'm always baffled by the lack of logic displayed by many 35 mm fans who insist on using 1/50th of a second at f:8 when, using a 2-inch lens in normal light, they could maintain just as satisfactory depth of field by using 1/100th of a second at F 5.6, the stop which gives optimum performance in the case of most 2-inch lenses.

**B. ORGANIZE YOUR EQUIPMENT COMPACTLY.** Most gadget bags, as they come from the manufacturer, are an abomination, offering room for much and a definite place for nothing. Their chaotic interiors are thieves of time and murderers of both nerves and photographic opportunity; while the owner fumbles and fumes, swift moving subject matter disappears in the distance.



Exercise In High Key

John T. Caldwell, Jr.

The situation is, however, far from hopeless if treated with a little thought and the needle of a capable leather worker. A partition added here, a pouch sewed in there and a few elastic bands judiciously placed—and, presto, you have a gadget bag that offers a definite place for each piece of equipment in your kit. Surprisingly, you will be able to put more, rather than less, equipment into your bag; gratifyingly, you will be able to find what you need when you need it.

**C. TAKE CARE OF YOUR EQUIPMENT.** When you travel, your photographic paraphernalia will be exposed, unavoidably, to many hazards. Lenses are dulled by dust and "scum", the exposed working parts of the camera body trap abrasive sand particles, small screws essential to the camera assembly have a habit of working loose.

Now, the importance of cleaning your equipment should be obvious—but having traveled with several hun-

dred photographers, I can assure you that not one in five is a consistently good "housekeeper." And the result of poor housekeeping in photography is dull pictures and camera failures.

The kit of every photographic traveler should include a camel's hair lens brush, a package of lens tissue, a bottle of lens cleaning fluid, a small, rather stiff brush for cleaning around exposed moving parts, a small air syringe, a set of jeweler's screwdrivers and a small pair of pliers.

The care of film—exposed color film, in particular—is equally important, since it can be seriously damaged by excess heat and/or humidity. When you store exposed color film in that blessed yellow can, add a few grains of silica gel, or, lacking the silica gel, a few grains of dry rice will do just as well. When you pack film in your luggage, place it in such fashion that it is well insulated, on all sides, by your clothing.

Observing these precautions, I have frequently carried exposed color film



WHEE ! ! !

Inocencio E. Padua

for months, through the heat and humidity of South America's "jungle" regions without any impairment of either the image or the color rendition.

What kind of film? Again, personal preference should determine the choice—but personal preference should be guided by intelligent advance appraisal of the subject matter which will be encountered. Will you, for instance, be taking color pictures in the narrow, busy streets of European towns in early morning or late afternoon? If so, a color film with a speed rating of ASA 10, imposes problems beyond solution. To stop the action, you would need a shutter speed of 1/100th of a second or faster . . . at that shutter speed you would need a lens aperture of about f:2.8 . . . and at f:2.8 it will be im-

possible to hold satisfactory depth of field. So, even though you prefer the slow color film for general use, be smart and take a few rolls of faster color film for use under adverse conditions. Perhaps you will not like the color rendition quite as well—but pictures acceptable in every other particular, that are a shade too blue, or a shade too red, are infinitely better than no pictures at all.

Before we leave the subject of equipment for travel photography, I want to mention two more very important aids. The first is a changing bag, just as essential to the traveling photographer as a jack is to the traveling motorist. The second is a notebook. Make it a habit to jot down every place name that will be needed for identifi-

cation of your pictures. I think I should be excused for stressing the need for such notations; I have never conducted a camera tour without being obliged, later, to identify hundreds of pictures for those passengers who neglected to keep records.

So much for choice of equipment . . . organization of equipment . . . and care of equipment. In the next article, the actual planning of a photographic trip.

*Eric Ergenbright, as Director of Through the Lens Tours and conductor of many of them, knows whereof he speaks. He is preparing another article, illustrated with pictures made by several well-known tour conductors, which will appear in an early issue. He also wrote an excellent article which appeared in the March Journal on making black and whites from color slides.*



## Editorial

Techniques serve as the tools of a photographer. They make it possible for him to control the photographic medium of expression, be it black-and-white prints, color slides, movies, or stereo pairs. By means of this control, the photographer's work reflects his visualization of a subject. The strength of the message carried by his picture is a measure of the ability of the photographer to utilize photographic techniques in the communication of his idea.

A Camera Club makes available to its members a wide range of experiences that can contribute through association to their ways of working. This can be illustrated by the Binghamton Camera Club, for instance, that with its 25 members, boasts of the following divergent professional interests: A Doctor of Anesthesia, a retired Wholesale Auto Parts Dealer, a Radio Feature Artist, a Motion Picture Processing Engineer, a Photographic Manufacturer's Quality Control Manager, a Captain of Detectives, a Masseuse, a Manufacturer of Precision Electronic Transformers, a Painting Contractor, a large General Contractor, a Rug Merchant, a Precision Tool Engineer, a Photographic Counselor, a retired photographer whose other hobby is sculpture in a form of fungus, a Wire Goods Manufacturer, a Lawyer, and an Undertaker.

But the photographic techniques of a group of Camera Club members, while basically good, may suffer from a kind of inbreeding. New blood in the form of ideas from those in far away places is required to give the photographic worker strength and vigor.

The experienced photographer in any medium has made a selection from working methods available to him (in writing or by word of mouth), and has reworked them to serve his

(Continued on page 47)

## THE SPIRIT OF PSA

IN THE PAST YEAR there have been many moments of doubt during which the divisional executive officers may have wondered whether the reconstitution of the old Technical Division into the modern Techniques Division was really the proper thing after all. Such doubts are being cleanly dispelled as the chain of application blanks seeking membership in the Techniques Division continues to grow longer week by week. The true spirit of PSA is brightly revealed through the willingness of so many members to offer their know-how and writing abilities for the mutual sharing among all the Division memberships. Every single other Division is represented in the group of applications lying on my desk—applications which have affirmative check marks next to the questions "Will you submit articles for the Journal; Will you appear on programs, and will you share your knowledge and skill with the rest of the Society."

MR. LEONARD G. SALVIN, who lists himself as a member of the Color Division, seems to sum it up in very fine fashion in a recent note to your Chairman. Mr. Salvin says:

"All I can say about the new Techniques Division is, more power to you! I like the new policies of the Division, and you certainly are off to an excellent start with the splendid articles in the Techniques Supplement of the July JOURNAL."

PLEASE TALK to your friends who have not yet joined the Techniques Division, urge them to come with us and join as a second selection the Division dedicated to the service of all other Divisions.

HERBERT A. MACDONOUGH  
Chairman, Techniques Division

IN ADDITION to Mr. Salvin's comments quoted by Herb MacDonough, we have received the following which helped to support our belief that we are heading in the right direction: from Mr. R. C. "Hak" Hakanson, "After looking over the current PSA Journal for July, 1957, it seemed only right to drop you a line of congratulation on the PS & T Section therein. I imagine that the material you have assembled constitutes a far greater service to the rank and file of PSA members than did the excellent technical and scientific content of the former publication . . ." From Mrs. Cora Ann Gruner, concerning Maurice H. Louis's column, "Your article: 'Technique Pointers', July, PSA Journal is certainly a great inspiration to all photographers. I for one have read and re-read it. Thank you for the many fine pointers." Mr. Louis was very happy to receive this fan letter from a color worker, representing a medium in which he does not work.

WHETHER you are a TD member or not, your illustrated articles on techniques you have found to be workable, equipment you have designed, and subjects which come under the head of amateur technology will be welcomed by the Editor of the PS&T section of the Journal.

PS&T Editor: Ira B. Current, FPSA  
26 Woodland Avenue,  
Binghamton, N.Y.



## A Panoramic Camera & Enlarger System

by Adolfo Oscar de Almeida

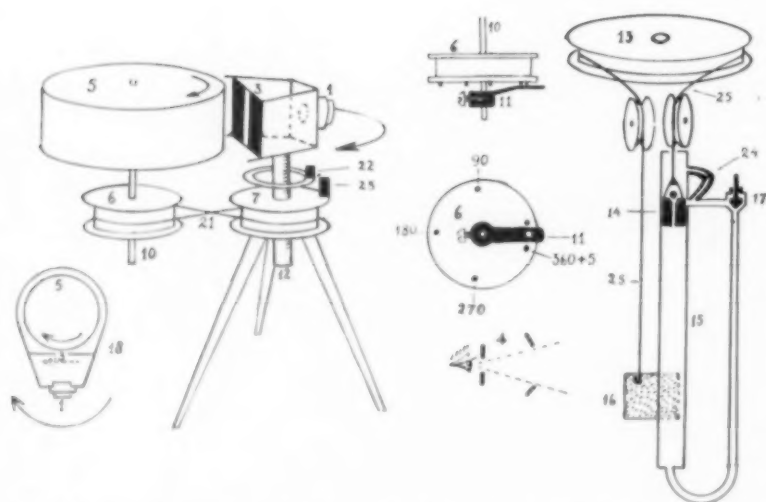


Fig. 1. The operation of this unique Panoramic Camera is schematically shown. An understanding of the principles of operation may be had by referring to the numbers which are referenced in the text.

There are occasions in surveying, preparation of progress reports, and pictorial coverage in which a full panoramic picture covering a circle of  $360^\circ$  is required. The following camera and continuous enlarger is capable of photographing a full circle of  $360^\circ$ . It is covered by Brazilian Patent Request #1568, December 28, 1955, and granted as number 1651.

Figure 1 shows a schematic drawing illustrating the principles of operation of the camera. A drum is made to rotate inside the camera housing by means of the shaft and pulley 6, which in turn is driven by the belt 21 from pulley 7, fastened to the tripod. The pin 23 may be set to open the camera slit, once the exposure operation has started. The pin 22 may be set to close the slit after the horizontal revolution has been completed, or it may be adjusted to close the slit at  $90^\circ$ ,  $180^\circ$ , or  $270^\circ$ , depending upon the length of picture desired.

The radius of the drum 5 is longer than the lens focal length, so that its

The panoramic photos above and below were taken with the Panoramic Camera and enlarged by the system







Fig. 3. The camera is mounted on its special tripod with the timing control cylinder and the drive weight suspended beneath it.

circumference is equivalent to more than  $360^\circ$  of camera rotation. The pulley 6 is made somewhat larger to permit relatively slower axial rotation of the drum. In this way it is possible for the ends of the picture to overlap  $360^\circ$ . The motive power for operation of the camera is attached to the axis 12, and consists of a falling weight, controlled by an oil-filled cylinder.

The arrows in the plan view indicate the relative directions of rotation of the camera itself (large arrow), the image (dashed arrow 3) and the film drum (the small, solid arrow). The driving method is illustrated diagrammatically in the drawing on the righthand side of Figure 1. A steel wire, 25, is passed around the pulley 13 which drives the camera axis 12, by means of the weight 16. The other end of the wire around this pulley is attached to a piston, 14, which ascends and descends within the oil filled tube 15. Thus when the weight 16 falls, turning pulley 13, the piston 14 is drawn up against its closed valve, causing oil to flow through the valve at 17. Adjustment of the valve at 17 controls the time at which the weight is permitted to fall. Furthermore as the piston 14 reaches the orifice of the tube 24 the camera is brought to a gradual stop.

In operation, the camera is setup with its axis absolutely vertical. Then the camera is turned to a position representing one extreme of its circle of travel, focussed, with the weight 16 at the upper position of its travel, and the piston 14 at the lower end of its travel. The shutter is cocked by means of an external lever. After the camera has been tripped, a quarter turn is made to obtain and stabilize speed, after which the shutter is opened. The shutter remains opened for a little over  $360^\circ$ . Following this, the camera continues a quarter of a turn to permit a gradual slowing. The drawing, figure 2, shows

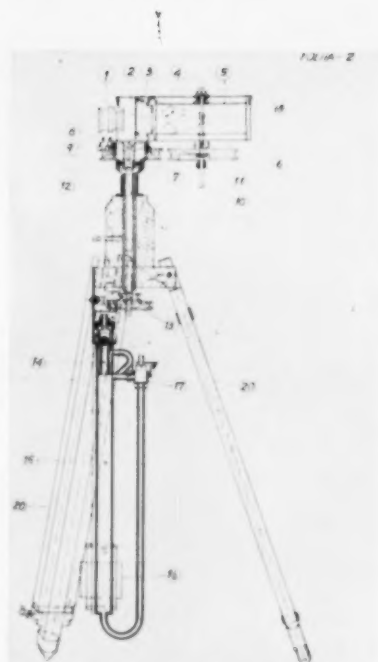


Fig. 2. This scale drawing illustrates the camera and camera drive assembly mounted on the tripod.

the complete camera and tripod, with associated driving mechanism. Figure 3 is a photograph of the camera unit.

Figure 4 shows the special enlarger for making continuous strip enlargements from the panoramic negatives. Its operation is illustrated schematically in figure 5. An aperture slit in the plate 1 is provided just above the negative

described in the text. There is a slight overlap at the extreme ends of each picture (not in the center).





Fig. 4. The special enlarger embodies a sliding

holder 2. The negative is sandwiched between two long glass plates. Attached to one end of the negative holder is a steel wire, 4, passing over pulley 3, to the driving weight 6. Attached to the other end of the negative holder is another wire which passes over pulley 3, to a small pulley, 9, fastened to the shaft which drives the paper drive roller 8. From the paper supply roll F, the paper passes over the exposing plane, over the drum 8, and is held into contact with drum 8 by the pressure roller 10. The diameter of the pulley 9 may be adjusted to vary the speed of the paper to correspond with the degree of enlargement being made.

negative carriage which is driven by means of the weight shown at right. Steel wires passing over pulleys connect the sliding carriage to the paper drive drum, maintaining synchronization of the two while the enlarging exposure is being made.

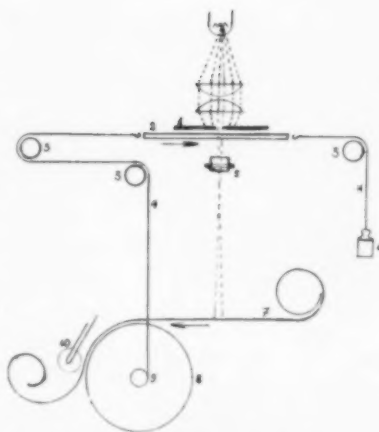


Fig. 5. This diagram schematically illustrates the method of operation for the special enlarger. An understanding of its principles may be gained by referring to the numbers in the text.

## B/W Prints From Your Color Transparencies

### ... The Easy Way

By Alan Mack



Fig. 1. This "waiting for the school bus" shot was made before sunrise on Super Anscochrome. The black and white print caught most of the detail in this long-scale color slide.

*If you were inspired by Eric Ergenbright's article in the March Journal but don't have the darkroom equipment to carry out his technique, here is an easy way to achieve a similar result with what you do have, and your finisher does the darkroom work.*

How many times have you wanted black-and-white snapshot prints from selected good color transparencies, but the usual cumbersome methods of making them deterred you from tackling the job. Well, here's one way—the easy way—to do it and have your local finisher do most of the work for the price of any ordinary roll film developed and printed. Or you can do the whole job yourself, if you have a darkroom.

All you need are: your slide projector, a reflex camera with portrait attachment (either your own or one borrowed for the occasion) and a roll of fast black & white film. Oh yes, you will need a clean sheet of white paper or other flat white surface of appropriate size, and of course the color transpa-

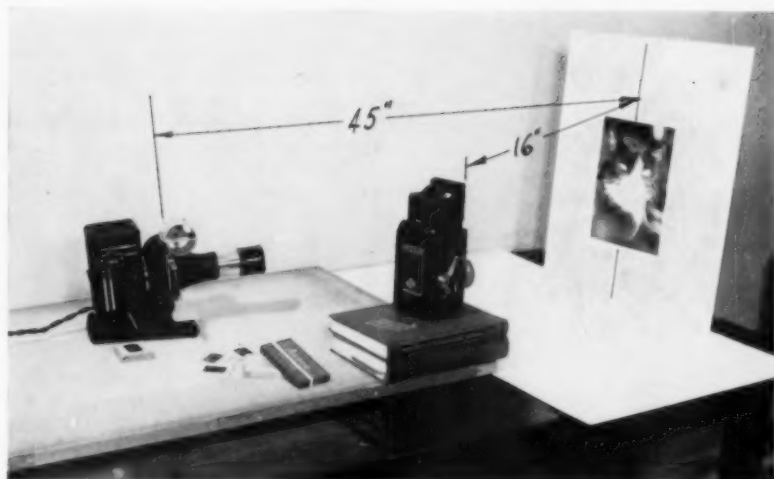


Fig. 2. The set-up for making black and white negatives from color slides projected on a white card or screen is illustrated with approximate dimensions given.

rencies from which you want black-and-white prints.

With the projector focussed on the white surface at a distance of 45 inches and a well exposed, not too contrasty transparency in place set up the reflex camera as shown in Figure 2. At this stage of the operation be sure to slip the portrait attachment over the finder lens if you are using a twin lens reflex camera.

### Focus

You can now focus the projected image sharply on the ground glass filling practically the entire frame area. Because of the angles involved—projector to screen and camera to screen there may be a slight distortion or “key-stone” effect. However, by following the dimensions in Figure 2 this will be kept at a minimum and should not be objectionable.

When you have the image on the ground glass composed to suit yourself, carefully remove the portrait lens without disturbing the camera and place it over the taking lens. Now raise the camera by means of thin books or magazines for a distance equal to the distance from center of finder lens to center of taking lens. For the reflex camera illustrated, this was 1 15/16”.

### Align

You can still check the side alignment on the ground glass—but do not disturb the set focus. Remember the viewfinder image will now be out of focus since the supplementary lens is on the taking objective ready for the next step. Using the arrangement illus-

trated with a 150 watt lamp in the projector and an average density transparency the correct exposure will fall in the range of 1 sec. f/5.6. If you are using a 300 watt lamp in the projector, simply cut the exposure in half. And for other wattage lamps use proportionately more or less exposure.

For best results, only properly exposed color transparencies should be used. However, negatives that will yield acceptable black & white prints can

be made from over and underexposed slides. In such event you will have to determine the exposure based on a few trials. For such experiments it is a good idea to take a short series of exposures varying the time by factors of 1, 2, 4. Then in the future you will always have reference to this test set and should be able to interpolate the proper exposure for any transparency not of best quality.

When your slides are selected and camera loaded with the fast black & white film turn off the room light, and commence exposing your negatives. The spill light from the projector lamp housing will ordinarily provide sufficient illumination to work by. Or you can make each setting of camera shutter and film advance with room lights turned on.

For sharpest results the equipment should be kept free from vibration or jarring during the actual exposure. When the entire roll is exposed, simply remove it from your camera and take it to your favorite photofinisher. He will develop and print the negatives in the ordinary way—the easy way as far as you’re concerned.

Figures 2, 3 and 4 are samples of prints made from negatives produced in the above manner. These were all from normal average Super Anscochrome transparencies and required an exposure of 1 sec. at f/5.6 using the camera shown. The film was developed by a local photo-finisher and enlargements made from the negatives.



Fig. 3. An available light picture on Anscochrome Tungsten served as the basis for this black and white vanity shot.



From its beginning, miniature photography has been plagued by the same major problem: that of graininess — how to produce large prints from small negatives without showing the objectional salt-and-pepper effect caused by graininess in the negative.

Consequently, the beginning miniature photographer soon discovers that this is one of the first problems to which he must address his efforts. After reading the many ads heralding the ultra fine grain films and developers, and observing that many fine professional photographs are being turned out with the aid of these products, the amateur decides that a change will improve his pictures. So, he switches to Super-Fine-Speedy-Pan Film and to "Gunk" ("that amazing fine grain developer"). After a short while, he begins to realize that there is very little, if any, difference in his pictures.

There must be some other answer. Could it be his camera? He begins to notice in the credits that a large number of the professionals are using the "Wizzo-III." This must be the answer — the reason why their pictures are so much better than his! After all, he is using the same film and developer so it has to be the camera. So, he buys a

"Wizzo-III" and rushes out to make shots which he knows will be much superior to the ones he was making with the old one. But, unfortunately, it is the same old story. The pictures are

not much improved. After this experience, he may begin to believe that the professional has secrets about processing which are not available to amateurs. Now he is ready to swap his camera for a model airplane kit!

Of course, he is completely wrong. There is no secret formula; there is no wizardry or witchcraft involved. In reality, there are just a few simple rules which, if followed, will produce miniature negatives with minimum grain every time.

There has long been a tendency to place too much importance on the film and developer alone as determining the graininess in the finished print. This is especially true today with the introduction of the new thin emulsion films and new finer grain developers. Large prints showing little graininess are not the result of film and developer alone, but of methodical and careful workmanship in the darkroom and outside. If you have been considering a switch to some new film and a new developer (or if you have already switched and are not satisfied) it may be well to stop and consider your technique.

Perhaps a little better understanding of the other factors controlling graininess will help you achieve the desired end with little change in your present method of working.

During manufacturing, the inherent grain size of the particular emulsion and the manner in which these grains are distributed, is predetermined. Some films have very small grains which are uniformly distributed. Others have large grains which may be evenly or perhaps unevenly distributed. The minimum graininess of a film is determined, then, by the size and distribution of the silver halide grains at the time of manufacture. This is, of course, beyond the user's control. There are a number of variables, however, in the use and processing of the film which we can control in order to obtain maximum results with the particular film we are using.

## Variables affecting film graininess

### EXPOSURE

First, let's consider exposure. Cer-

## Finer Grain For Your

By J. R. Ground

tainly the first step in producing optimum results with any film is correct exposure. In the case of the new thin emulsion films, correct exposure is more important than ever. By correct exposure, we mean the minimum exposure required to record detail in the shadow areas of the subject without over-exposing the highlight areas. Over-exposure causes a spreading of the light action to grains of silver halide adjacent to those actually being exposed. Many photographers working with small



negatives prefer a negative which is just slightly under exposed for this reason.

#### DEVELOPMENT

Over-development with any developer will increase the graininess of the image. While all developers reduce silver halide to metallic silver in basically the same manner, investigation has shown that vigorous, rapid acting developers usually work deep in the emulsion and tend to cause clumping of the grains of silver, increasing graininess. Slow acting developers are usually surface developers and cause less tendency of the silver grains to clump. Also, the rapid acting developer usually has a much higher alkalinity which causes increased swelling of the emulsion, thereby increasing the chance of reticulation. (Because of their tendency to develop the silver halide principally in the upper portion of the emulsion, there is usually a loss of effective film speed with the slow acting developers.) For minimum graininess, obviously, a film must be developed for as short a time as possible without disturbing normal contrast in the negative.

#### TEMPERATURE

Because the activity of a developer increases as the temperature is increased, it is important that the developer be used at the recommended temperature. A developer used at temperature above 68°F (which is the American Standard temperature) will produce more graininess than the same developer used at 68°F. Because the activity of a developer increases as the temperature rises, graininess is in-



reason for agitation is two fold. First, the developer in direct contact with the emulsion is rapidly exhausted and agitation brings the emulsion in contact with fresh solution. Second, films de-

#### FIXING, WASHING

Temperature of short-stop, fixing bath, and wash water have no direct effect on graininess, however, a film subjected to sudden changes in temperature is subject to reticulation. Often this reticulation is so fine that it is invisible to the naked eye and is often mistaken for graininess. The use of a fixer neutralizer is recommended as it greatly reduces washing time and lessens swelling of the emulsion and reduces the chance of reticulation.

Other factors affecting graininess in the finished print

#### TOPE AND DETAIL IN PICTURE

In some types of scenes, graininess is more noticeable than in others. Any scene which shows large areas of uniform tone tends to show up graininess to the fullest extent, while scenes made up largely of varying tones with much detail tend to conceal graininess.

#### SHARPNESS OF THE NEGATIVE

Graininess is usually more noticeable in prints made from negatives that have not been focused properly. Proper

## Miniature Negatives

### Photos by the Author

creased. In addition, the swelling of the emulsion is increased, thus increasing the danger of reticulation.

#### AGITATION

In development, agitation has an effect on graininess, though perhaps indirectly. Films should be agitated 10 to 15 seconds out of every minute of development time. (Rotate the reel backwards and forwards or turn the tank upside down several times.) The

veloped without agitation are likely to streak (because of the sludge which forms on the surface of the emulsion as a by-product of development, and gradually falls to the bottom of the tank). Two pieces of film exposed under identical conditions but with one developed receiving proper agitation while the other is left undisturbed in the developer would show a considerable difference upon examination. Therefore a uniform method of agitation must be used if results are to be consistent.

exposures, and of course, a tripod and sun shade will help to produce the clear sharp negatives required for good sharp enlargements. Obviously, as the size of the image is increased, the size of the grain is, also increased. (Fortunately, as the print size is increased, the viewing distance is increased, also.)

#### TYPE OF ENLARGER

Diffusion enlargers tend to minimize graininess in the print while condenser enlargers tend to produce a sharper grain pattern in the print.

#### SHARPNESS OF THE PRINT

Apparent graininess may be reduced by diffusing the print during enlargement or by throwing the enlarger just slightly out of focus. With care this

may be done in such a manner that graininess is reduced in the print and the apparent sharpness of the subject is impaired only slightly.

#### TYPE OF PAPER

Rough surface papers help to conceal graininess in a print, while smooth or glossy papers tend to show up graininess to the greatest extent.

#### Summary

Basically, graininess is controlled by two factors which are predetermined at the time of manufacture. These are:

1. The inherent grain size of the particular emulsion.
2. The manner in which these grains are distributed throughout the emulsion.

Variables over which the photographer may exercise control for minimum graininess in the negative:

1. Exposure.
2. Type of developer used.
3. Temperature.
4. Agitation.

While the following have no effect on the size of the grain in the film, they do affect the apparent size of the grain in the finished enlargement.

1. Tone and detail in picture.
2. Sharpness of negative.
3. Degree of enlargement.
4. Type of enlarger used.
5. Sharpness of enlargement.
6. Type of paper used (rough or smooth finish.)

## A Rock-Steady, Low-Head Tripod

By O. F. Metz



Parts for two models of the high-hat tripod, with extra extension pipes for adjusting the height of the larger one.

*Have you ever wished for a real sturdy tripod usable from ground level up to your normal tripod height? Several members of our Los Amigos CC interested in nature work did, but did nothing about it until one member got an assignment for nature work and absolutely had to have one. There was apparently nothing on the market to be purchased. The writer decided to make one for that member and one for himself. The results are quite satisfactory. This is to show other workers how they too can have one. Anyone handy with tools can make or have one made at low cost.*

Figure 1 shows two such tripods including all the hardware which is or can be used. Essentially the tripod consists of a wood base supported on flat head brass wood screws set on a triangle. The screws are 16" apart on the larger tripod and 12" on the smaller. A standard cast iron  $\frac{1}{2}$ " floor flange is screwed to the wood base, and a choice of pipe sections of various lengths may be screwed into it to support the camera.

The mounting F in fig. 1 is a  $\frac{1}{2}$ " pipe cap filed level on top and drilled and tapped for a  $\frac{1}{4}$ " 20 thread-per-inch round head bolt. This is screwed in tight from the inside of the cap and sawed off about  $\frac{1}{4}$ " above the top of the pipe cap. A close  $\frac{1}{2}$ " pipe nipple is screwed tightly into the pipe cap to make a unit. This is screwed into the base of a tilt top head L in fig. 1 and left there.

This tilt top L illustrated on the larger tripod is  $3\frac{5}{8}$ " high, and when it with the close nipple is screwed into the floor flange D, the camera base is  $8\frac{1}{2}$ " from the floor. If the tilt top head L is mounted on the board base where the small one K is shown and held by a thumb screw through the base, a camera base is positioned  $6\frac{3}{8}$ " from the floor. When on soft ground or sand the base screws can be pushed down until the base is directly on the ground, thereby reducing the minimum ground distance to camera to  $1\frac{1}{2}$ " for the large tripod and 1" for the small one because  $1\frac{1}{2}$ " wood screws were used on it and screwed into the bottom of the base for a distance of  $\frac{1}{2}$ ". The tripod so placed is really solid and the chance of any tip over is almost non-existent.

### 8 to 24-inch range

With the 5" nipple screwed into flange D of tripod A, as shown, the camera base is 15" from the ground. Addition of the three shorter nipples shown as H in fig. 1, the total height is about 24". The camera height can vary in increments of from 1 to 2 inches by selection of appropriate pipe nipples. For an emergency tripod higher than your normal tripod, just use a sufficiently long piece of pipe.

### For sloping ground

The 45 degree  $\frac{1}{2}$ " street L shown as I in fig. 1, is for use when shooting up hill on a steep slope where there might be a tendency to tip over backwards. Screw this into flange D and the pipe sections into it.

The diameter of the  $\frac{1}{2}$ " pipe cap F is a little over 1" and the base of the tilt top head is just 1", as is the Quick Set Junior, M, on the base of the small tripod B. This one has a special metal plate screwed on top to give extra support to an Exakta 66 which has an extra support for the rather heavy lens. The handle was shortened on this tilt top head so a sky background could be more easily obtained when shooting upwards.

Where the base of a tilt top head is over 1" a  $\frac{3}{4}$ " pipe cap can be used as shown by G in fig. 1. This is 1-5/16" in diameter and is used with a reducing bushing to  $\frac{1}{2}$ ". If this is still not large

enough secure a  $\frac{1}{8}$ " thick plate of right size, drill and tap it in the center and screw down on F. Such a plate is shown as E in fig. 1. All the hardware shown in figure 1 cost less than \$3.00. All parts can be carried conveniently in a cigar box.

### Tilt top needed

A tilt top head is required. L in fig. 1 is a good medium-priced one at \$6.00 and is good for cameras up to 4" x 5" in size. The one shown as M is a little more expensive. Both of these swivel as well as tilt. There is one same size as L to be had at \$4.00 but it does not swivel. This is not actually necessary with this tripod because the pipe sections remain quite stiff and stable even when not screwed in tightly. They may be turned by means of the 5" nails through the  $\frac{1}{4}$ " holes through each pipe section. This permits a panning action about as smooth as on a tripod made for the purpose. K is a \$3.00 tilt top head, one of several good ones obtainable for small cameras. It does not swivel. J is a Tip-Top Tripod Head at \$2.00 and really good. It will hold a Rollei at any angle with light finger pressure. Both I and K as shown are held to the wood base by thumb screws through from the bottom of the base. Such a thumb screw is shown as N.

### Extra safety

The 12" tripod B in fig. 1 was made first and seemed so small that it would tip over with an Exakta 66 with lenses out on the end of several lens tubes. It did not, but for peace of mind an outrigger support illustrated as C on the larger tripod was made. This is simply a stick of wood held to the base with a wing nut, permitting it to be swung to any angle. The through bolt should preferably have a square shank to prevent turning. The large nail at the end of the stick, held at an adjustable height with a thumb screw, is added convenience, but a block of wood or stone will also serve. This will effectively prevent any tip over even with the camera on a slide focuser and far from the tripod center. It would be well to bore several holes to this stick as you may be limited sometimes as to where you can place it.

### Use indoors or out

The type of base has been found to be quite satisfactory, indoors or out. Several were made of different construction and used for light stands in the studio and to support a small stand variable in height for photographing specimens. The base construction of the larger stand A in fig. 1 is simplest. It

can be anything from a skeleton to a solid three cornered platform. Your scrap lumber can decide. The member supporting the pipe floor flange must be at least  $3\frac{5}{8}$ " wide, as that is the diameter of the flange. Liberal platform area is convenient in the field as a place to lay your light meter, filters or your camera bag. Its weight can prevent a tip over, if there is chance of that, and you don't wish to bother putting on the out rigger support.

### Easy leveling

Out of doors the ground is often anything but level and more than just forward and back tilt is needed. Side-wise tilt to keep camera level and to control composition is useful. Few tripods of any kind have cross tilt, yet in some cases it is quite necessary. Using two tilt top heads, one above the other, at right angles is the answer. That raises the minimum height unfortunately.

### Fine adjustment

If anyone thinks he must have closer height adjustment than obtainable by changing pipe sections as described above, he can have it. The writer made one simply by using an iron rod 9/16" in diameter fitted into a  $\frac{1}{2}$ " pipe. An inch or two from the top of the pipe drill and tap for a set screw, by means of which the rod can be held at any height. In the end center of the rod drill and tap for a  $\frac{1}{4}$ " 20-thread screw. Screw one in and cut off at right height above the end of the rod. Screw on a plate such as is shown as E in fig. 1 to act as a sufficiently large base for a tilt top head. This works well but is not quite as stable as the other arrangements. The main objection is that it limits the minimum height from the ground at which you can work.

### Only simple tools

The writer was able to make all the above with only a breast drill, 3 sizes of drills, a  $\frac{1}{4}$ "-20 tap and tap wrench, a vise, saw and screw driver. The material cost was little. If you take it to some fixit shop or someone who does odd jobs, you should have no trouble getting done what you cannot do for yourself. Making props and aids to your photography can be almost as much fun as the photography.

*And on the next page you'll find a pair of the next item needed to make these tripods work perfectly! When working so close it is often easier to get sharpest focus by moving the camera a hair. Another article by Mr. Metz and one by Phil Brassine give you a choice of models for building a slide focuser which does just that.*

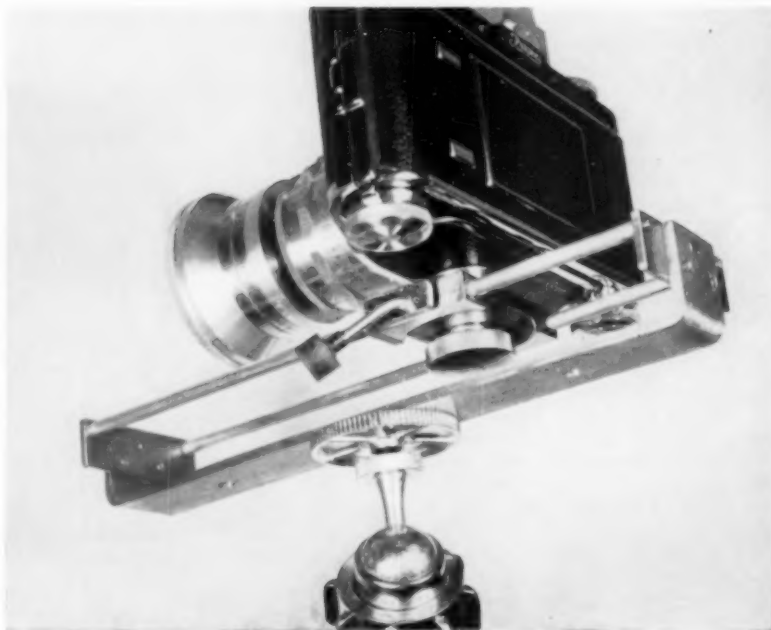
# Slide Focuser

**Metal . . .** by Phil Brassine

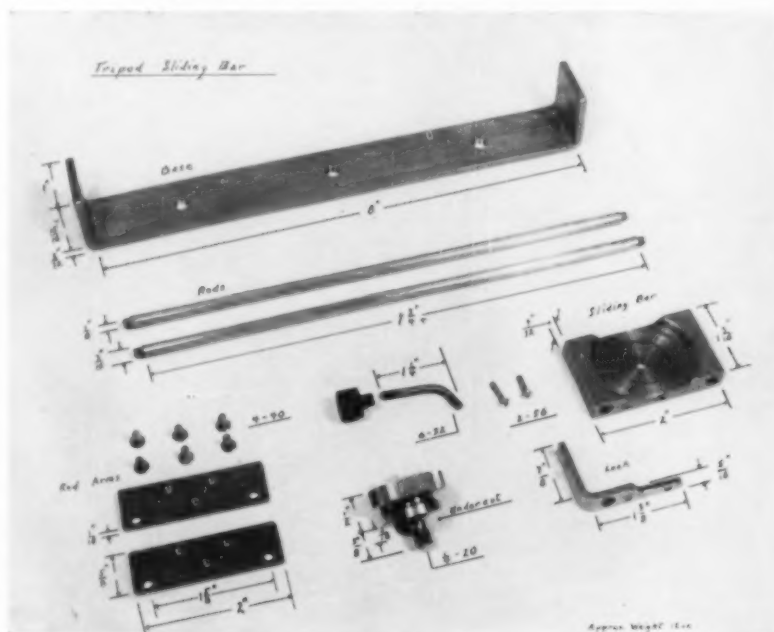
One of the most annoying things in close-up photography is to get your object almost in focus and then have to shift your tripod just a teeny-weensy bit. This "sliding bar" as I call it will save your nerves and hair. It is not a new idea. They have had them on the market for years, but this one is made from scrap material and except for the camera support can be constructed with a few simple tools. (See last paragraph) We must first consider the ruggedness of the unit and the length of the rods, which must be built in accordance with the size camera and tripod used. The sliding bar shown in the photo will carry up to a 2½x3½" camera. If you have a 4x5 increase the diameter of the rods to ¼" and spread them apart to at least 2½" on the rod arms. Do not lengthen the rods to any appreciable extent unless you have a very sturdy tripod or plenty of insurance for your equipment.

Getting back to our original subject, after you have decided on the dimensions and have the parts on hand bend the legs of the base first and cut them off to an equal height. Drill five pilot holes through both rod arms, held together while drilling. Finish one rod arm and mount it on the base. The rods can be supported by shoulders or the ends can be drilled and tapped and secured with screws. Either method will do. The length of the rods are now measured, allowing for the thickness of the other rod arm. Complete the rod end in the same manner as done previously with the other side. Attach the second arm to them at the same time placing it in position against the base leg. These steps lead up to the proper alignment of the rods. At this period in our construction we must assume the camera support is completed and mounted on the rods. All we need to do now is to adjust the loose arm until the camera support can be moved freely throughout the entire travel along the rods. Clamp the loose arm in this spot, mark and drill the holes and secure.

The description of the camera support was left for last. Just like eating ice cream, everyone prefers their own flavor. There are many ways to devise this unit. It must have three essential parts for correct operation. A sturdy frame, a free sliding fit without looseness on the rods, and a lock. The rod runners can be merely two tubes soldered to a plate or a solid wood, steel or aluminum block drilled and turned down similar to that shown in the photo or a flat piece of metal bent around the rods. Other ideas may pop right out of the box when you get to thinking about it. You might even turn this device over and use the base for the camera support. Anyhow it is a lot of fun making and is a lot of fun using "And" I still have some hair left.

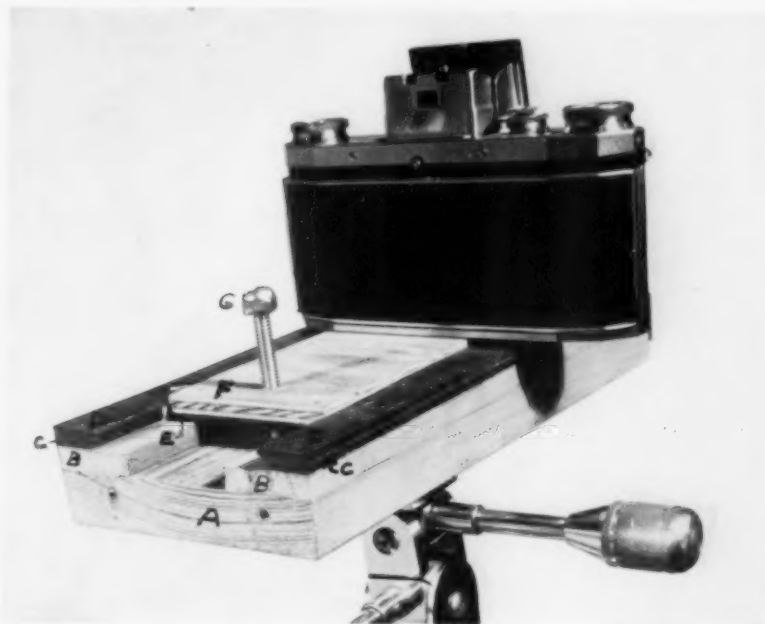
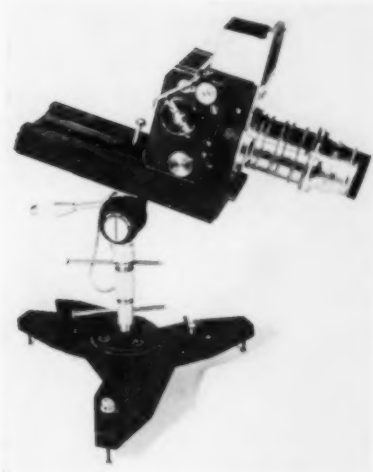


We are fortunate in having two versions of a device, each of them designed to aid easier focusing in close-up work. This one can be made by the amateur machinist, the other by anyone familiar with simple tools. With suitable calibration they can also be used for close-up stereo work.





by O. F. Metz



The illustration shows a slide focuser that is almost essential for close-up photography. After short use it may become a necessity because it saves so much time in obtaining the best sized image and composition. A tripod with cross tilt adjustment adds to its versatility.

This is a device most anyone can make, and the cost is very low even if help is needed. It can be made to any dimension. The one illustrated allows about 5 inches forward and back camera movement. More movement than this might often be helpful.

Bottom board A is 1" thick, 4 1/4" wide by 10" long. B is 1/4" thick by 1 1/4" wide by 10" long. This is a standard moulding and one piece is nailed lengthwise on both sides of the bottom board. The slider rests on these two strips. C is of 1/8" thick Masonite 5/8" wide and D is 3/4" wide. These are nailed on top of B with a strip of heavy paper between them to give clearance for the slider also of Masonite. The C strips limit the side move-

ment of the slider and D strips hold the slider down. The Masonite slider is 2 7/8" wide by 6 1/8" long, it must slide freely. File it or sand paper until it does. Hold the B C & D strips more securely to the bottom board with 1" flat head wood screws. F is a strip of 1/4" plywood 2 5/8" wide by 6 1/8" long nailed to E, the strip of Masonite. The camera rests on F and held by a round head 1/4" 20 thread per inch bolt thru the slider and sawed off about 1/4" above the top of F. If in doubt just where to bore the 1/4" hole in the center of strip F toward the forward end of it, bore several holes about 1/2" apart. For the set screw bore a hole through the sliding member with a #14 drill and run a 1/4"-20 thread per inch tap through it. The set screw is a 2" long 1/4"-20 bolt with a square nut run hard up against the round head so the fingers can conveniently turn the bolt to bear against the bottom board to secure the slider with camera where wanted.

Stops at both ends must be provided to prevent the slider with camera from

sliding out and allowing the camera to drop. Fasten some wood strips at either end. On the front end put the strip just high enough for the Masonite part of the slider to clear, but the round head of the camera holding bolt will not. The rear strip just low enough so the camera holding bolt head will pass it but the set screw will not without being unscrewed a little. (This back strip was removed to photograph the unit for our illustration. The two holes in the rear end of A are the screw holes of this back strip.)

To hold the slider focuser on your tripod get a steel plate about 2" by 3" and not much less than 1/8" thick. Have a 1/4" 20 thread per inch tapped hole put in the center of this strip and four holes drilled near its corners for screws to hold the plate to the bottom board A. It would be well to fasten the plate to bottom of A first before drilling and tapping the central hole so the hole will be tapped well into the wood for the longest tripod screw you will encounter.

## Editorial

from p. 37

own needs. Rare is the man who started with a camera and became a pictorialist by learning through trial and error, or experimentation. In every case he has obtained the core of his ability from the spoken or written word of those who went over similar ground for him, a few rare geni to the contrary.

Many great photographers, have, in reworking the techniques of others, come up with refinements which could be

passed on to others for remodeling to suit their needs.

In this way is progress in the photographic art made. Progress in the enjoyment of this art is furthered by the exchange of ideas. Unfortunately in many instances the techniques of the masters are not handed on because these workers have not been able to find the time to set their experiences to paper; or they have not realized the value of their technical accomplishments in the darkroom.

In these columns of PS & T we hope to see an exchange of the best of working techniques; to make it possible to share in the enjoyment of photography at its best: "Mutual Photography".

IRA B. CURRENT, FPSA

# Technique Pointers

BY MAURICE H. LOUIS, FPSA

BACK IN AUGUST, 1949, I wrote the following for members of Portrait Portfolio #12 of which I was, and still am, Commentator:

*"Photographic processing like cooking depends upon accuracy and cleanliness. I am continually amazed at the slovenly conditions and workmanship I see in darkrooms, both amateur and professional. We may argue whether photography is an art or not but there is no room for debate of the fact that processing is an exact science. Don't let any one kid you about being too fussy . . . you can't ever be."*

This statement, to me, is just as pertinent today as when it was written.

Some photographers find the darkroom more intriguing than the actual taking of pictures. Everyone to their own tastes. While the creative challenge interests me more than the technical, I strive to be as careful and thorough in my processing as possible. Only through experience have I learned that if I am not, additional control techniques and after-treatment of prints will reduce the time I have to take pictures and extracurricular activities such as writing this article.

In evaluating any photographic medium, we always hear great emphasis placed on SIMPLICITY. I see no valid reason why this should not be applied to processing as well. Learn to do the best job possible with the least amount of tools. If there is more than one method of approach (all other factors being equal), elect the easiest way. This is not to be construed as a lazy man's course. Instead, it saves in time, energy and money, as well as reduces the hazards introduced by each additional technique.

This and one or two other articles to follow will contain procedural pointers on processing which I feel will be helpful to numerous readers. As I wrote in the July issue of the Journal, what has proven successful in one person's hands does not guarantee that it will prove likewise in another's. Nor will all be in agreement on its desirability. What I express is just one photographer's personal opinion based on trial and experience.

The mention of the name of a product or manufacturer does not necessarily imply superiority or that it is the sole source. In most instances, similar materials of equal effectiveness can be found under different trade names.

## Prerequisites for Successful Processing

"CLEANLINESS is indeed next to godliness." If you fail to follow this old adage, you better have the necessary time and ability to correct the results of such neglect.

STAINED FINGERS are no longer the distinguishing mark of a photographer. Witness the many women who make fine prints—they don't have blackened nails. Use tongs and with the larger prints where this is found to be impractical, rinse hands in water before and after contact with developer. If possible, keep running water for this purpose and make a habit of the "finger dip" following immersion in any solutions. You'll have lily-white hands and fewer stained prints.

WATER is the fundamental material of all photographic processing. That it be absolutely clean is necessary for perfect development of films. If yours is not, two or three layers of cheese cloth or cotton flannel can be tied over the faucet or you can purchase an inexpensive filter. Chemical impurities are more difficult to eliminate but the more elaborate filters will help to accomplish this.

There are two schools of thought whether the use of distilled water in mixing fine grain developers is warranted or not. If you don't wish to take sides in this argument, a simple way out is to purchase your favorite formula in liquid form. Increased sales attest to their popularity and the additional cost is comparatively little for the average user.

A substitute for distilled water is snowmelt or rain water. If you suspect your water of high chemical content, you might add "Distol 8" (Heico) which will eliminate the precipitation of the salts in hard water by means of its sequestering action.

FILTERING of solutions after use, by cotton in a funnel, will eliminate sediment and particles which may be injurious, especially to films. However, first check the manufacturer's instructions because there are a few solutions which should not be so treated. Color and cloudiness of many liquids are not indicative of their strength and purity.

MIX CHEMICALS in a room other

than where you do your processing, if this is at all possible. Mysterious spots on your finished prints may be the result of dry chemical dust which has settled in your darkroom during mixing operations.

RECORD on labels the date formula was compounded or when it was first opened and used. It is also wise to keep track of the times used (examples: number of prints in hypo on rolls of film through developer) so you will know when the exhaustion point of your solutions has been reached.

Heavy gummed paper or adhesive tape make serviceable labels. They may be protected by a coating of clear nail polish.

TRAYS should be kept spotlessly clean. Household powders like "Ajax" are efficient and they also make good hand cleaners. In the case of stubborn stains, it may be necessary to use a Sulphuric Acid—Potassium Bichromate solution, the formula of which will be found in most references. Prepared tray cleaners can be purchased from your photographic dealer.

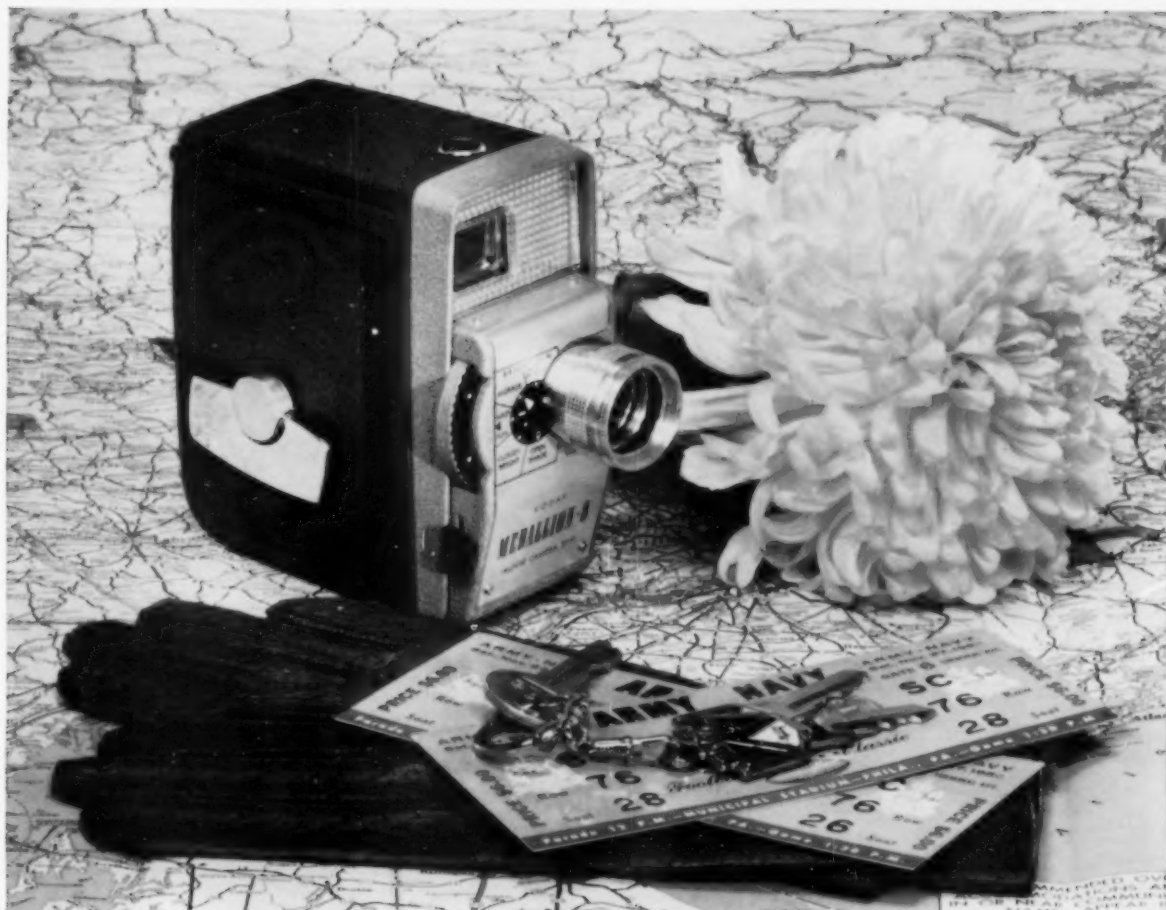
Watch out for chips in enamel trays because the resulting rust may set off a chemical reaction. Touch up these chips with "Probus" or a similar special paint. Emergency treatment may be made with "Scotch Brand" #33 Plastic Electrical Tape. This product has many uses including that of repairing camera bellows, sealing bottles and fixing electrical wires.

ACCURACY in processing depends not so much on a good thermometer as a perfect one. Buy the best you can afford because cheap thermometers are often inaccurate and are the cause of trouble. The larger instruments are more ruggedly constructed and usually are easier to read. (My personal idiosyncrasy is to do all my processing at 70° only because this figure is easy to find and read on thermometer scales.) Many photographic thermometers carry an index mark for the ASA standard of 68°F.

SAFELIGHTS, like humans, deteriorate with age. Test yours periodically. With the safelight turned on, place a coin on a piece of unexposed paper inserted in the printing easel. Leave for a few minutes, then develop in your usual manner. After you remove the paper from the hypo and examine it in the light, if you can see where the coin rested—buy yourself a new safelight.

*To be continued*

MAURICE H. LOUIS, FPSA, a professional portrait photographer of children in New York City, is also known for his lecturing. (See PS&T on page 55)



Kodak Medallion 8 Movie Camera, f/1.9

## Why this camera is such a pleasure to use...

Weighing only 23 ounces, this precision 8mm movie camera will cradle comfortably in the palm of your hand, fit snugly in your topcoat pocket—or even go into a lady's purse. It's the Kodak Medallion 8 Camera—and a fine one, indeed, to own.

### Fast, easy loading

Just nudge the cover latch. It pops open and you drop in a handy, economical 8mm magazine of Kodachrome Film. Snap the cover shut and you're ready to shoot. Takes only 3 seconds.

### Easy-to-set controls

The Medallion is designed to give you wonderful full-color movies—with the greatest of ease. Just set the exposure dial to match the light condition. Then aim and shoot. There's no need even to focus, because the fast f/1.9 lens is pre-focused. You get sharp movies whether you're shooting

distant scenes or up close.

### Extra features

Whenever you wish, you can set the Medallion to take slow-motion movies for action studies and humorous effects. Or you can shoot single-frame exposures for animated or trick shots.

Ask your Kodak dealer to show you this remarkable Kodak Medallion 8 Movie Camera. \$106.50 with Ektanon f/1.9 Lens. As little as \$11 down.

### Turret model, too

The Kodak Medallion 8 Movie Camera, Turret f/1.9, comes lens-equipped to make telephoto and wide-angle shots in addition to normal views—all with a simple twist of the turret. No need to buy or carry extra lenses. The enclosed optical finder is color-coded to show which lens is best for any shot. \$159.50, or as little as \$16 down.

Prices are list, include Federal Tax, and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**



# Meet, Greet, These New PSAers

## Every Member Get A Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in black type.

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ARPLANALP, Milton 3345 E. Lincoln Ave., Anaheim, Calif. 8'57 CN

Carl Van Steenbergen

ABRAHAM, Eugene, 1061 Belmont Ave., Long Beach 4, Calif. 8'57 CJPT

Carl Van Steenbergen

ADAMS, Andrew C., 3624 S. State, Salt Lake City 16, Utah 8'57 CNS

ADAMS, Mrs. Andrew C., 3624 S. State, Salt Lake City 16, Utah 8'57 CNS

Harold Carpenter

ALBAUGH, Dr. C. H., 727 E. 7th St., St. 1131, Los Angeles 17, Calif. 8'57 H

Charles J. Ross

ARCHER, Eddie, 250 Gauding, E. Alton 3, Ill. 8'57 P

Harold Biggs

ARNDT, G. Dale, Hudson, Iowa 8'57 C

Alvin E. Phillips

BARRETT, Dr. C. F., 2505 E. 17th South St., Salt Lake City, Utah 8'57 C

Charles J. Ross

BASTOR, Alice, 1126 Fifth Ave., New York 10, N.Y. 8'57 C

Carlton L. Lingwall

BATES, Thomas L., 7 Cullingwood Lane, Newport, Northumberland, England 8'57 CNP

Scribner S. Kirk

BELOR, Russell E., 617 Cottage Grove Ave., Flint 4, Mich. 8'57 C

Charles A. Jackson

BROOKS, Charles D., 4112 Manor Ct., Los Angeles 45, Calif. 8'57 C

Dr. Chester L. Roberts

BUCHANAN, Ivan A., 9910 Air Install, Sg4, APO 179, New York, N.Y. 8'57 CJPT

Charles A. Jackson

BERFORD, Miss Elizabeth, 525 'B' Ave., Coronado, Calif. 8'57 CN

Walter E. Harvey

BYCK, Maurice S., 167 E. 82nd St., New York 28, N.Y. 8'57 CN

Alvin E. Coleman

CANONSA, Antonio, Instituto Canonsa 40 Ave. Norte 118, San Salvador, El Salvador 8'57 NPT

Charles A. Jackson

CHENG, Channing, 20, Southwall Rd., 2nd Fl., Rowson City, Hong Kong 8'57

Hon Chang Hsi

CHERRY, Daniel B., 952 State St., Redding, Calif. 8'57 CNP

Harrie Schoppa

CHRISTEN, Elizabeth B., 408 Shaker Rd., Albany 11, N.Y. 8'57 C

Esther S. Cooke

CHURCHILL, Mrs. Lucetta P., 415 - 23d St., Santa Monica, Calif. 8'57 CS

Mrs. Pearl Johnson

CLARK, Leon L., Rt. 2, Box 611 F, Charlotte 3, N. Car. 8'57 C

R. R. Beatty

COFFIN, Louis F., Route 1, Easton, Md. 8'57 CP

Tom Firth

COKER, Aylmer, (Mrs. C. G.), P.O. Box 1107, Phoenix, Ariz. 8'57 CMNPT

Tom Firth

COKER, C. G., P.O. Box 1107, Phoenix, Ariz. 8'57 CMNPT

Mrs. Sarah B. Foster

COOK, Harriet R., 1224 W. 36th St., Apt. 101, Washington 5, D. C. 8'57 CN

Mrs. Leo Deiser

COURTNEY, Lt. J. E., Box 113, Shaw AFB, S. Car. 8'57 C

M. C.

COWAN, Miss Charlotte, 9122 E. South View, San Gabriel, Calif. 8'57 C

Larry Foster

CRETELLA, Richard L., 10111 Douglas Ave., Silver Springs, Md. 8'57 C

Mrs. Sandra Thaw

CELL, Stanton F., 100-27 - 103rd Ave., Hollis 25, N. Y. 8'57 CNT

Mrs. Irma Bolt

CURTIS, C. Robert, Box 505, Hampton, N. Y. 8'57 CMNP

Dr. H. Rogers

DAVENPORT, Mrs. E. F., 39 Wine St., Hampton, Va. 8'57 P

Thomas T. Firth

DENDOOVEN, K. Camille, Jr., % Chile Exploration Co., Chuquimata Chile 8'57 CP

Lyle Dumas

DODD, Emile, 79 E. Buckingham Way, Fresno, Calif. 8'57 CNP

Elmer Low

DOLGLASS, F. A., Jr., 1005 V. Tennessee St., Midland, Tex. 8'57 P

I. W. Hynd

EVANS, Brian James, 50 Albion Rd., Melbourne, Vic., Australia 8'57 CT

John Bartholomew

FOLSBOM, E., Box 6004, East Side Station, Flint 6, Mich. 8'57 S

Pearl Johnson

GERMER, A. P., % Alfa Photo, Inc., 515 Madison Ave., New York 22, N. Y. 8'57 CMNPT

William A. Bacon

HADAD, David, Segundo, Colo. 8'57 NPT

Duane F. Selan

HAMMOND, Mrs. Connie M., 105 'C' St., S. Charleston, S. Va. 8'57 C

Thomas T. Firth

HIGHLAND, Harold Joseph, 562 Croydon Rd., Elmont, N. Y. 8'57 MJ

M. C.

HOFFMANN, G. P., 131 N. Derek, La Grange, Ill. 8'57 C

J. H. Bouler, Jr.

HYDE, Maud L., (Mrs. Ralph H.) P.O. Box 1, Campbell, Calif. 8'57 C

Rita & Belle Ebert

INGELS, Raymond M., 14635 Ryther, Apt. 6, Van Nuys, Calif. 8'57 S

Pearl Johnson

JIVANJEE, Angoo M., P.O. Box 194, Dar es Salaam, Tanganyika Terr., British East Africa 8'57 J

Max Trainer

KILKENNY, Mrs. Mabel, 4651 - 21st Ave., N.E., Seattle 5, Wash. 8'57 C

Kenneth F. Blackie

KINSLEY, Miss Reba, 9 Liberty St., Montreal 28, Que., Canada 8'57 CJ

Samuel J. Hatfield

KNAPP, S. Stanley, 5110 Homer, Dallas 6, Tex. 8'57 P

V. H. Van

KNEPPER, Charles Lewis, 519 Washington Ave., Carnegie, Pa. 8'57 P

Thomas T. Firth

KNORLES, Alvin R., 578 - 28th St., Manhattan Beach, Calif. 8'57 CP

Larry Foster

KRAUSS, William Dunbar, 111 Kingwood Pl., Poughkeepsie, N.Y. 8'57 C

Arthur Hansen

LANDES, M. H. K., % Alfa Photo, Inc., 515 Madison Ave., New York 22, N. Y. 8'57 CMNPT

Maurice M. Louis

LANGSNER, Adolph, 2640 N. Coyle St., Chicago 45, Ill. 8'57 CM

William L. Woodburn

LOYE, Donald P., 10778 Holman Ave., Los Angeles 24, Calif. 8'57 S

J. J. Bruenstein

MACKAY, Andrew M., 101 1/2 Havenmeyer Pl., Greenwich, Conn. 8'57 CP

Harry L. Horley

MADISON, Brenton H., 2019 Joliet, Aurora, Colo. 8'57 S

Boris H. Bjelak

MARSTALLER, Stephen D., 561 E. Ellis Ave., Inglewood 3, Calif. 8'57 NT

Gerald I. Barthol

MARTIN, Allen Robert, 709 E. Glen Ave., Ridgewood, N. Y. 8'57 C

Leonard Oetgen, Jr.

MATERSE, Miss Ruth A., 1286 Lander Rd., Cleveland 5, Ohio 8'57 C

A. R. Komosh

MAYENSCHEN, George E., 1180 Monticello Rd., Napa, Calif. 8'57 CP

Catherine R. Condon

MILLMAN, Joseph, 152 Lexington St., Roxbury, N. Y. 8'57 P

Mrs. Irma Bolt

NANGLE, W. O., P.O. Box 241, Oklahoma City, Okla. 8'57 P

Joy M. Rider

NORVIEL, John W., 2821 N. 55th Pl., Phoenix, Ariz. 8'57 CN

Sarah B. Foster

ONORATO, Anthony, 60 Keeler Ave., Merrick, N. Y. 8'57 NP

Claire Zeiner

OTERO, Oscar, 4214 - 3rd Ave., Brooklyn, N. Y. 8'57 J

Vincent L. Strabler

PATTERSON, Dr. I. N., 26 Station Ave., Westville, N. J. 8'57 W

M. C.

PERLMAN Ronald, Broad & Shore Rds Greenwich, Conn. 8'57 P

Dr. Harold B. Davidson

PETERSEN, Mrs. Bea, 849 Third Ave., Niagara Falls, Ont., Canada 8'57 CN

Barton King

RAINEY, Walter, 1334 - 10th Ave., Arcadia, Calif. 8'57 JPT

Ralph Price

REEVES, Miss Betty Jean, 5405 Fenwick Ave., Cincinnati 12, Ohio 8'57 C

Thomas J. Murphy

RICHARDSON, Don J., 214 S. Canada St., Santa Barbara, Calif. 8'57 CP

James T. Johnson

ROBILLARD, R., 2297 Beaconsfield Ave., Montreal 28, Que., Canada 8'57 P

M. C.

RODECK, Dr. Hugo G., University of Colorado Museum, Boulder, Colo. 8'57 CN

Boris H. Bjelak

ROHR, Bertha, 326 E. 49th St., Seattle 7, Wash. 8'57 C

James A. McVie

ROSE, Arthur M., 28 E. Goodson St., Belmont, N. Car. 8'57 CP

Hayt L. Roush

RYALL, Mrs. Solveig, 2720 Darlington Pl., Apt. 10, Montreal, Que., Canada 8'57 NPT

M. C.

SCHUBERT, Prunella, 3230 Lowry Rd., Los Angeles 27, Calif. 8'57 C

Corydon R. Davis

SEIDL, Joseph, Vozovarska 135, Budapest 3, Hungary 8'57

Victor Skita

SHERLOCK, John J., 10 Savore St., Lodi, N. J. 8'57 S

Alfred G. Macy

SMITH, Bud, 912 - 21st St., Greeley, Colo. 8'57 JP

Elmer L. Boie

SMITH, Kenneth H., 14603 E. Riverside Ave., Opportunity 67, Wash. 8'57 CNT

R. Bruce Carrick

SMITH, Sidney H., 2522 Piedmont Ave., Berkeley 2, Calif. 8'57 C

John Davison

SMITH, W. Dale, 5425 E. 9th St., Wichita 14, Kans. 8'57 C

Howard C. Rix

STENGEL, Harlowe, 517 N. Bronson Ave., Los Angeles 4, Calif. 8'57 C

Glen O. Porter

TATUM, Maj. Helen M., JSMC 023405, U.S. Marine Corps, 1100 S. Broad St., Philadelphia 46, Pa. 8'57 CMJ

M. C.

TAYLOR, Henry O., 1201 Jackson St., Tampa 2, Fla. 8'57 CM

J. W. Sherman

TOWNS, Roy S., 2107 York St., Napa, Calif. 8'57 CNP

Hayt L. Roush

TREGO, Don W., 1023 W. Valerio St., Santa Barbara, Calif. 8'57 C

Charles B. Bush

TROUP, Mrs. Marion E., 44 N. Vancila Ave., La Grange, Ill. 8'57 CN

Hayt L. Roush

UROUHART, John, Box 1550, Birmingham, Ala. 8'57 CT

John J. Deister

VADAS, Jolan, 13 Salia Ince-Luca 29-B, Budapest, Hungary 8'57

Victor Skita

WAIN, John, 123 Marine Ave., Brooklyn 9, N. Y. 8'57 CP

John J. Sullivan

WAKE, Harry, 1555 Fifth Ave., San Diego 1, Calif. 8'57 CP

M. C.

WELCH, Elizabeth H., 1917 Riverside Dr., Tulsa, Okla. 8'57 P

Joe E. Kennedy

WELLS, Dr. Walker, 9539 S. Del Rey Ave., Selma, Calif. 8'57 CMPT

Maurice Lusk

WIENER, H. Lewis, 125 Lenox Rd., Brooklyn 26, N. Y. 8'57 CMPT

Frank Porter

WILKES, Ernest C., 2964 Gladstone Ave., Apt. B-2, Detroit 6, Mich. 8'57 P

Gilbert R. Lehnbeck

WILLIAMS, Frederick William, 106 Hawker St., Ivanhoe N. 21, Melbourne Vic., Australia 8'57 CM

John Bartholomew

WOOD, Mary Frances, Apt. 1718, 25 Tudor City Pl., New York 17, N. Y. 8'57 CP

Horizon Wood

YEAGER, Charles W., 1006 Wabash Ave., Charleston 2, W. Va. 8'57 CNPT

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### NEW CAMERA CLUBS

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Ray O'Day

LOUISVILLE SOCIETY OF NATURAL HISTORY, % Audrey V. Mason, 4216 Hewitt Ave., Louisville 16, Ky. 8'57 CNP

Eugene B. Worth

MANITOBA CAMERA CLUB, 440 Ellice Ave., Winnipeg, Man., Canada 8'57 P

Ed Matthews

METROPOLITAN STEREO CLUB, Box 1861, Grand Central Station, New York 17, N. Y. 8'57 C

Leo N. Han

NEW BEDFORD CAMERA CLUB, % Miss Margaret Neugebauer, 133 State St., New Bedford, Mass. 8'57 CP

M. C.

NIAGARA FALLS COLOR FORUM, % Marvin Scott, Box 17, St. David's, Ont., Canada 8'57 C

George B. Sutt

PHILADELPHIA CAMERA CIRCLE, % Mr. Joseph R. Guim, 4521 Unruh Ave., Philadelphia 15, Pa. 8'57 CMS

M. C.

SAN DIEGO STEREO CLUB, % Mrs. L. C. Ballard, 3529 Lowell St., San Diego 6, Calif. 8'57 S

Walter Benthall

SOUTHTON PRATT & WHITNEY CAMERA CLUB, % Andrew E. Skelskey, Pratt & Whitney Aircraft-Dept. 3608, W. Queen St., Southington, Conn. 8'57 C

M. C.

SUNFLOWER CAMERA CLUB, % S. R. Photo Supply, 508 E. Chestnut, Dodge City, Kans. 8'57 CP

Vincent Rocca

TELEPHONE CAMERA CLUB, % J. A. Leitch, 2137 W. 20th Ave., Vancouver 8, B.C., Canada 8'57 CNPT

James A. McVie

WESTINGHOUSE CAMERA CLUB, % Paul R. Ford, Box 209A, Basel St., E. McKeesport, Pa. 8'57 CNP

Tracy Wetherby



## NEW PRODUCTS



The new cameras from Kodak, briefly described last month are now available in kit form, a convenient way to buy a camera gift or starting outfit. Also announced by Kodak are several new kits in the Brownie



Movie line ranging in price from \$38.40 to one at \$144.95 which includes camera, projector and 4-lamp lighting outfit, and a Super 8 outfit of camera and Showtime projector at \$214.

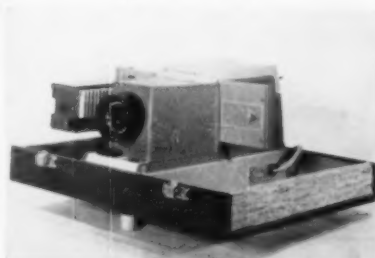
Then there is a new model of the Brownie Bulls-Eye finished in gold color, with Twindar lens, flash, 2 1/4 x 3 3/4 size, at \$15.

For the movie boys who really need a

big projector, a new 16mm job, the 25B is capable of throwing a picture 25 to 35 feet wide, of professional quality, with arc or tungsten illumination. It has both optical and magnetic sound and output has been increased to 30 watts.

If you've been wanting to start Type C work and are not sure what you need, an article in Kodak Photo Notes lays it out on a practical basis for you. I think if you write Sales Service at Kodak and ask for Periodical L-2 that they would send you a copy.

### Bell and Howell



A new slide projector of the increasingly popular low-silhouette type has been announced by B & H as Model 706. It will project Super slides as well as 2 x 2, takes manual, Semimatic or Electric changers, is blower cooled and fitted with a four-inch lens. Price is \$62.50 with Semimatic changer and \$86 with Electric. B & H also offers a new projection lens for 8mm claimed to be the first variable-focus lens in that category. Filmovara has a speed of f:1.5, varies from 15 to 20mm focal length and is supplied on Regent and Monterey projectors.

### Movies

Available only as a premium, "Action Title Tricks" is being offered by Sylvania as a kit for the preparation of personalized titles. There are two sheets of colorful art filled with all kinds of scenes and an alphabet sheet for lettering. The kit in-

cludes complete directions for animating the parts for humorous and serious titles. Get a coupon from your dealer.

An automatic lubricator for film and recording tape which wipes on a silicone coating is being offered under the name "Pylon". One model is for movie projectors, the other for tape recorders. The unit is permanently mounted and cleans and lubricates the film during use. The kit sells for \$2.95 and includes the applicator, a supply of silicone and six sleeves of FilMagic cloth.

Bolex has an adapter ring-extension tube set for 8mm cameras with D lens mounts. The set consists of a special adapter, two extension tubes for 16mm lens and a 16-8mm adapter for the 8mm lenses. It is priced at \$14 from Bolex dealers.

Elgeet has a new series of Opto-Navitar lenses for 8mm cameras. It includes the 1 1/2" f:1.8 and 6.5mm f:1.8 at \$59.95 and the same focal lengths in an f:2.4 lens at \$49.95.

A new Eumig projector for 8mm, the Imperial, has built-in sound synchronization for any tape recorder, 400-foot capacity and a high-intensity 12-volt lamp said to be equal to 500 watts. It is priced at \$129.95. Information from Unimark Photo, 132 W. 31st St., New York 1, N.Y.

Voss Photo is offering a portable 8mm viewer and editor, the Muray, imported from France. Weighing only 4 lbs., the unit has a dustproof traveling cover and sells for \$36.

### Slides

Emde has a new glass-aluminum binder with ultra-thin glass which can be used for binding 35mm, 127 and Super slide films in Anscochrome and Seary cardboard masks. The binder is slightly thicker than the Emde Ready-mount frame due to the thicker cardboard used in the Seary mounts. However, the overall thickness is such that the mounts will fit any slide projector which will accept metal mounts. A box of 20 frames and 40 pieces of glass sells for \$2.00, the 100-slide unit for \$8.

Optics Mfg. Corp. of Philadelphia is  
(See New Products, page 53)

## MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions of photographic interest as I have checked below:

### DIVISIONAL AFFILIATION:

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Motion Picture ... ( )  
Nature ..... ( )

Photo-Journalism . ( ) Stereo ..... ( )  
Pictorial ..... ( ) Technical ..... ( )  
My choice of one free divisional  
affiliation is: (please print) .....

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Any dues remitted herewith are to be returned if my membership is not granted.

Signature Mr.  
Mrs.  
Miss

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SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

# Cinema Clinic

Conducted by George W. Cushman

## gadgeteers

I have often said that most of us photo fiends are gadgeteers rather than picture makers. We seemed more concerned with the film speed, the speed of the lens, if the shutter is any good, how you focus close-ups, proper exposure, depth of field, and all the other mechanics inherent in photography.

It seems few of us are concerned with the picture on the screen, what its purpose

may be, what message it may have for us, its power to sway us emotionally. In short, we are mechanics, not creators nor artists.

But how would one go about proving such an assertion?

At the Washington State Film Festival held at Seattle early in August, I had a chance to arrive at some conclusion. On Sunday afternoon an open forum was held in which five persons served as a panel for

answering questions which were to be asked by members of the audience. A total of 23 questions were asked. Of these, 20 were on technical or mechanical subjects, 2 were on artistic or creative subjects, and one, on the subject of cameras angles, was debatable to the extent that I didn't score it at all. Interesting?

Also, I think, a bit regrettable.

It would seem that if we movie enthusiasts were to be concerned with a fellow human being, we would be interested only to know if he had ten fingers, two legs, a pair of eyes and ears, whether his hair needed cutting and possibly how badly he needed a shave. It would appear none of us would think to ask if he were alive!

To many of us, a good film is one that had good color, good exposure, good focus, is rock steady on the screen, whose scenes are the right length, and so on. We never bother to consider the story, the theme, the message, the emotional impact. In other words, the picture could be artistically, creatively and emotionally dead. Who of us would know? Or care?

We have a wonderful medium with which to work, to tell a story, to express our feelings and convictions. Why, oh why, do we tolerate any lesser use of motion picture film?

## A Chore

A letter from one of the nation's better filmers reached my desk recently. He complained: "Filming used to be a pleasure when we depended only on our pictures and an occasional title to tell our stories. Now we need to be narration writers, music experts, and recording technicians. The fun is rapidly fading away because making films is becoming a chore. Photography is our interest, not these other sidelines."

This filmer, like most of us, enjoys movie making for the fun of it. With him it is a hobby. Once anything becomes work, is it still a hobby?

I told him the great majority of movie makers in this country still shoot and show silent films, and since, with him, that is where the fun ends, I didn't see why he didn't stop there and content himself with silent films and ignore the addition of sound.

"But we are now forced into sound," he answered. No one forces anyone into a hobby. Just why he classifies exposure, composition, and editing as fun, and writing a description of his scenes and then recording that description as work, or as "a chore," I don't know. If he doesn't feel like adding sound, if it is a "chore" to do so, I would think his sound track would be devoid of much punch, for surely his heart is not in it, creatively, at least.

When any phase of a hobby becomes work, when it becomes disagreeable, why, why continue with it? You and I have to work at our jobs, earning our daily bread. Who among us wants to work when we get home? I like to develop my own film (black and white.) To many filmers that is disagreeable work. The same is true with titles, yet others find this burdensome. If one is to fully enjoy his leisure hours, he should do only what he likes, leaving the writing of the narration, the selection of music, the recording, the developing, and

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the title making to someone else who enjoys it.

Or am I wrong? Should any phase of our hobby ever become a chore? And, lastly, is the creation of a sound track for a motion picture a "chore?" What do you think?

## MP Contest in Belgium

As a part of the International Exhibition at Brussels there will be a competition for experimental motion pictures in 16mm and 35mm sizes. The term "experimental film" is to be taken as encompassing any film work exploring new possibilities in the field of cinematic expression and the competition is open to any film outside the framework of the commercial film.

Closing date for entries is March 1, 1958, the competition will be held April 21 to 27 and results will be announced on April 27, 1958.

Information regarding conditions of entry may be requested from "Cinematheque de Belgique, Palais de Beaux Arts, Brussels, Belgium."

## PSAer Promoted

Hy Schwartz, APSA, has been named president of Victor Animatograph Corp., succeeding Sam Rose who becomes Chairman of the Board. Hy has been a vice-president of the Kalart Co. of which Victor is now a division.

## New Products

*from p. 51*

importing Newlo Anti Newton Ring glass, a European invention designed to prevent the formation of color-distorting Newton Rings on mounted slides. The glass has a specially treated surface on one side which is bound against the smooth side of the film and is said to prevent the formation of the rings. The material is boxed in 50-slide units with 50 pieces of Newlo, 50 of clear glass and is available in 2 x 2 at \$3.95 a box, 2 1/4" at \$5.95, \$4.95 for stereo and \$8.95 for standard slides.

## Cameras, etc.

Argus has announced a new camera, the C-20, 35mm with coupled rangefinder and



lever wind, f:3.5 Cintar lens, shutter speeds to 1/200th, synched for flash. It is available alone at \$43.50, or in kit form with flash unit, viewer, batteries, film and bulbs at \$59.95.

A zoom-type Pan-Cinor lens for the Camex Reflex varies from 17.5 to 70mm through a single lever. The lens is priced

at \$339 alone, \$539 with the Camex camera.

Exakta has a 16-inch (400mm) f:5.5 Meyer Goerlitz telephoto lens with pre-set diaphragm for the Exakta 35 mm cameras. It is priced at \$199.50 list.

Standard Camera Corp. offers a new set of extension tubes for the Praktika FX2 and FX3 cameras. Tubes are 5mm, 15mm and 30mm in length. Price is \$15.

## Darkroom

At frequent intervals we get inquiries about methods of printing photographs on china. This has been difficult to answer because this is a specialized technique which usually involves firing the image and glaze. One solution, for plates to be used for decoration, is offered by Chemipure Labs., 89-07 169th St., Jamaica 3, N.Y., in a sensitized "Photo China" which may be used under the enlarger. Plates are furnished in three sizes, 5", 7" and 9". Regular MQ developer is used. They are described in the photo greetings catalog which Chemipure will send free on request.

FR has introduced a Hypo Neutralizer for use with films and papers. The 8-oz. size makes one gallon of solution which will treat 300 8 x 10 prints. Cost is 49 cents.

## Lights and stuff

A four-lamp bar light for use with compact 375-watt reflector floods is offered by Arel, St. Louis. For carriage, the bar, with lamps in place, slips into a V-shaped case which protects the bulbs in transit. The Compact V-Pak is priced at \$12.95 without bulbs.

FR has a remote control which converts the FR 140 electronic flash into a slave unit. Plugged into the shutter connection of the 140, it will discharge the flash unit when the p.c. cell of the control is hit by a burst of light. Sells for \$14.95.

If you are using Decamired filter values you will be interested in a filter selector card offered by Tiffen, 71 Jane St., Roslyn Heights, L.I., free if you mention the PSA Journal. The card contains other filter information as well.

## Magic Box

Camera clubs will be interested in a new film available on a loan basis, "The Magic Box That Remembers", a 16-minute color film which tells the story of picture taking from the days of wet plates to the present of color prints. Antiquated cameras are shown in use, with present day cameras delineating the simpler modern techniques. Interesting sequences show some of the intricate machinery used in making today's amateur photo products. For bookings write Audio-Visual Service, Eastman Kodak Co., Rochester 4, N. Y.

## Bird Pix

That was an interesting series of bird pictures in the Sept. 14 issue of the SatEve-Post by Don Bleitz, 8 pages of them, with an article by Richard Thruelsen on Bleitz and how he works. Much of his equipment is specially made and his camera is a rebuilt German one-shot which makes three B/W filtered negatives from which Bleitz makes Carbro prints. The article proves he is a real nature photographer, naturalist first, cameraman second. Hope you saw it.

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To your Xmas problem

## PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn. by the 20th of the month and will normally appear in the next following issue. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botterman, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind.

SALE—Hasselblad Model F-1600, 1:2.8 Ektar 80mm, excellent condition, \$250. Alfred A. DeLardi, 307 Kathmere Rd., Haverton, Pa.

WANTED to buy 135mm lens for Korrelle Reflex. Write W. Javurek, 5020 S. 48th Ct., Cicero 50, Ill. 219

MOVIE MAKERS—Have virtually all copies from 1936 to end. Will sell one to all copies. Fill out your file. Reginald E. LaBelle, Box 342, Pittsfield, Mass. 219

WANTED—Grossbild Technique (English edition) Volume 1, 1953. Will pay \$2 if in perfect condition. Henry A. Schappach, 4 Oak Lane East, Scarsdale, N. Y. 219

WANTED—Professional 16mm cameras, lenses and editing equipment. Some 8mm equipment also needed. Send for want-list. James G. Barrick, 1278 West 103 St., N.W., Cleveland 2, Ohio. 219

SALE—LaBelle 75 projector with remote control, almost new condition. Asking \$100. Your offer? D. Bennett, 28 Leonard, Stamford, Conn. 219

MAGAZINES—Leica Photography (American) wanted to complete library. Also English language versions of other Leica magazines. Emil J. Raimond, 1624 N. Newland Ave., Chicago 35, Ill. 219

SLIDES—35mm, originals, of wild animals, lion, elephant, giraffe, close-ups of natives as well. Enclose dollar with wants for samples. Roy Smith, Anderson St., Nelspruit, South Africa. 119

SALE—TDC stereo. Brand new units available at real savings. Will accept Leica close-up accessories in trade. E.J. Raimond, 1624 N. Newland Ave., Chicago 35, Ill. 219

SALE—Contax II with f:1.3 coated lens, Sonnar 85mm f:2 coated, Biogen 35mm w.a. and universal finder. Price \$275. Clarence Abrams, 2863 Roseann Lane, Cincinnati 39, Ohio.

WANTED—1951 issue of Photography Annual. Will pay up to \$2. Gift also accepted. Denny Maciel, 710 Widener Bldg., Phila. 7, Pa. 2110

SALE—Ciroflex E camera with case, f:1.5 lens, M-F synch. shutter speeds 1 to 1/400. Field lens under ground glass; lens shade with case included. \$25. Leonard G. Selvin, 106 Perry Ave., Worcester 10, Mass. 2110

NEED a tape recorder? PSAers credit is good with me. Examine my hardly used Brush Soundmirror BK-455-P costing nearly \$300 and if you like it four monthly payments of \$25 takes it. Maurice H. Louis, FPSA, 333 W. 56th St., New York 19, N.Y. 2110

SALE—Super Ikonta B f:2.8 coated lens, Compur Rapid shutter, M-X synch. range finder, brown leather carrying case. \$50. Marshall Ross, 1047 Bellemeade Ave., Evansville 14, Ind. 2110

WANTED—1954 issue of Popular Photography Annual. Write stating price to Jack Wetter, 89-10 178 St., Jamaica, N.Y. 2110

## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

**ORLANDO** (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Heim, P.O. Box 7095, Orlando, Fla.  
**MOCAMBIQUE** (M) Closes Oct. 31. Exhibited Dec. 1 to Feb. 23 in four cities. Data: Salao Internacional de Fotografia de Mocambique, caixas postais 861E327, Lourenco Marques, Portugal.

**LINCOLN** (M.A.S.T.) Closes Nov. 2. Exhibited Nov. 30 to Dec. 29 at Usher Art Gallery. Data: D. Lee, Lincoln Camera Club, 18 Claremont St., Lincoln, England.

**BARREIRO** (M.C.T.) Closes Nov. 14. Exhibited in December. Data: Grupo Desportivo da Cal. c/o Eng. Victor M. Chagas dos Santos, Barreiro, Portugal.

**CUBA** (M.T.) Closes Nov. 15. M fee \$2.00. Exhibited Dec. 2-31 at club. Data: Club Fotografico de Cuba, O'Reilly No. 366, Altos por Compostela, Havana, Cuba.

**PAISLEY** (M.A.T.S.S.) Closes Nov. 15. Exhibited Dec. 21 to Jan. 18. Data: J. Stokesley, 80 Bruce Road, Paisley, Scotland.

**DES MOINES** (M) Closes Nov. 23. Fee \$2.00. Exhibited Dec. 10 to Jan. 12 at Edmondson Art Center. Data: E. G. Flatley, YMCA at 4th and Keo Sts., Des Moines, Iowa.

**SPRINGFIELD** (M) Closes Dec. 4. Fee \$2.00. Exhibited Jan. 5-26 at museum. Data: Mrs. Marian D. McCarthy, Smith Art Museum, Springfield 5, Massachusetts.

**PITTSBURGH** (M.T.) M Closes Dec. 11; T Jan. 6. M fee \$2.00. Exhibited Jan. 10-Feb. 2 at Carnegie Institute Art Galleries. Data: Mrs. Arlene H. Daniels, 2516 S. Braddock Ave., Pittsburgh 18, Pa.

**OSHKOSH** (M.T.) Closes Dec. 31. M fee \$1.50. Exhibited Jan. 7-28. Data: Paine Art Center and Arboretum, P.O. Box 360, Oshkosh, Wisconsin.

**UITENHAGE** (M) Closes Dec. 31. Exhibited Feb. 10-15 at Town Hall and during rest of month at Fort Elizabeth and Grahamstown. Data: Jack Robinson, Uitenhage Camera Club, P.O. Box 351, Uitenhage, C.P., So. Africa.

**SINGAPORE** (M.S.) Closes Jan. 3. Exhibited Feb. 21 to Mar. 2. Data: P. L. Chan, 96 Market St., Singapore 1, Malaya.

**NEWARK** (M.T.) Closes Jan. 10. Exhibited Feb. 3-15 at School of Fine and Industrial Arts. Data: Catherine Courven, Secy., 223 Prospect St., East Orange, New Jersey.

**WHITTIER** (M.T.) Closes Jan. 20. M fee \$2.00. Exhibited during Feb. Data: Carl Borchard, 345 Via Vista, Montebello, Calif.

**IFORD** (M.S.C.T.L.) Closes Jan. 27. Exhibited March 5-16 at Grants Hill Library. Data: A. G. Sugg, 62 Bushwood, London E8, England.

**VALPARAISO** (M) Closes Dec. 31. Exhibited Feb. 24 to Mar. 11. Data: Club Fotografico Y Cinematografico de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

**QUEENSTOWN** (M) Closes Feb. 8. Exhibited Mar. 17 to Apr. 12. Data: R. Verwoerd, P.O. Box 203, Queenstown, So. Africa.

**MELBOURNE** (M.S.T.S slides) Closes Feb. 19. Exhibited Mar. 24 to Apr. 2 in Town Hall. Data: A. E. Hutchinson, Melbourne Camera Club, P.O. Box 9306, Melbourne, Australia.

**KORTRIKSE** (M.C.) Closes Mar. 1. Exhibited Apr. 1-20 in town Hall of Courtray. Data: J. E. Van Dieckhe, Melweg 9, Kortrijk-Courtray, Belgium.

**BOSTON** (M) Closes Mar. 15. Fee \$1.50. Exhibited Apr. 6-13 at Boston Camera Club gallery. Data: Miss Bertha L. Hill, 1 Avalon Rd., Melrose, Mass.

**NAIROBI** (M.S.T.) Closes Mar. 22. Exhibited Apr. 7-19. Data: Exhibition Secretary, P.O. Box 392, Nairobi, Kenya, East Africa.

**PONDICHERY** (M) Closes June 30. Exhibited in August. Data: R. R. Gangou, Secy., Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

### Other Salons

**CHERBOURG** (M) Closes Dec. 1. Exhibited Jan. 11-19. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg (Manche), France.

**WARRNAMBOOL** (M) Closes Dec. 2. Fee \$1.00 and return postage. Exhibited Jan. 14-25. Data: J. A. Welch, 73 Liebig St., Warrnambool, Victoria, Australia.

### Color

(For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N.Y.) Entry fee \$1 unless otherwise specified.

**SHOREWOOD**, Nov. 15-30, deadline Oct. 19. Forms: John S. Hall, 1936 North 72nd St., Wauwatosa 13, Wisconsin.

**MEXICO**, Nov. 7-28, deadline Oct. 19. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

**EVANSVILLE**, Nov. 17-25, deadline Nov. 4. Forms: Dorothy Lukemeyer, 825 Line St., Evansville, Indiana.

**P. P. A.**, Nov. 22, deadline Nov. 6. Forms: Mrs. Min Sapir, 1240 Woodcrest Ave., Bronx 52, New York.

**WESTCHESTER**, Nov. 30-Dec. 28, deadline Nov. 25. Forms: Ludwig Kramer, APSA, Cottage School, Pleasantville, New York.

**CUBA**, Dec. 5-19, deadline Nov. 15. Forms: Club Fotografico de Cuba, O'Reilly 366, Altos, Havana, Cuba.

**SPRINGFIELD**, Jan. 5-14, deadline Dec. 11. Forms: Mrs. Louise L. Watkins, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

**OSHKOSH**, Jan. 7-28, deadline Dec. 31. Forms: Paine Art Center, P.O. Box 360, Oshkosh, Wisconsin.

**EL CAMINO**, Jan. 24-Feb. 1, deadline Jan. 3. Forms: Maurice Lank, 10829 Westminster Ave., Los Angeles 34, California.

**PITTSBURGH**, Jan. 26-Feb. 2, deadline Jan. 6. Forms: Arlene H. Daniels, 2516 S. Braddock Ave., Pittsburgh 18, Pa.

**WILMINGTON**, Feb. 9-Mar. 2, deadline Jan. 20. Forms: Robert W. Bedwell, P.O. Box 401, Wilmington 99, Del. Entry fee \$1.50.

**VALPARAISO**, Feb. 24-Mar. 11, deadline Jan. 31. Forms: Club Fotografico de Valparaiso, Condell 1349, Valparaiso, Chile.

**TORONTO**, March 11-13, deadline Feb. 10. Forms: J. R. Gray, 118 Hillside Ave., West, Toronto 7, Ontario, Canada.

**MELBOURNE**, March 24-Apr. 2, deadline Feb. 19. Forms: Ex. Sec. P.O. Box 930 G—Melbourne, Australia.

**NEW YORK**, March 28-April 11, deadline March 7. Forms: Ethel Welti, 23-76 76th St., North Bergen, New Jersey.

**BOSTON**, Apr. 6-13, deadline March 22. Forms: Bertha L. Hill, 1 Avalon Road, Melrose, Mass.

**KENYA**, April 7-19, deadline March 22. Forms: J. H. Beers, P. O. Box 30043, Nairobi, Kenya, East Africa.

**LIGHT AND SHADOW**, March 2-23, deadline Feb. 12. Forms: John F. Barnes, APSA, Room 409, Commercial Building, San Jose, Calif.

**SO. AFRICA**, May 12-14, deadline Apr. 3. Forms: L. E. Tweedle, P.O. Box 7024 Johannesburg, South Africa.

### Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

**HALIFAX**, Oct. 29-Nov. 5, deadline Oct. 15. Forms: Wm. Wood, Nova Scotia Science Museum, Halifax, N. S., Canada.

**KENTUCKY**, Nov. 24-Dec. 7, deadline Oct. 29. Forms: J. G. Browne, 4007 Elfin Rd., Louisville 7, Ky.

**WESTCHESTER**, Dec. 9-28, deadline Nov. 25. Forms: Ludwig Kramer, Cottage School, Pleasantville, N. Y.

**CHICAGO**, Feb. 1-23, deadline Jan. 11. Forms: Louis Braun, 166 W. Washington, Chicago 2, Ill.

**MELBOURNE**, Mar. 24-Apr. 2, deadline Feb. 19. Forms: Photo Exhibition, P.O. Box 9306, Melbourne, Australia.

### Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

**MEXICO**, October 19, 1957 closing. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan Letran 80, Mexico, D. F.

**SHOREWOOD**, closes Oct. 19. 4 slides \$1. Forms: John S. Hall, 1936 N. 72nd Street, Wauwatosa 13, Wisconsin.

**LIGHTHOUSE**, closes Nov. 16. 4 slides, \$1. Forms: Fred T. Wiggins, Jr., Meacham Avenue, Park Ridge, Illinois.

**PAISLEY**, Closes Nov. 15. 4 slides \$1 plus return postage. Forms: J. Stokesley, 80 Bruce Road, Paisley, Scotland.

### PSA Competitions

**P-J CONTEST** 25: Two-page spread, 8½x11, face to face, black and white plus captions pasted in or drawn to resemble Life or Look Magazine spread. Chmn: Vincent L. Stibler, 410 52nd St., Brooklyn 10, N. Y. Deadline Nov. 20, 1957.

**NATURE PRINT COMPETITION FOR INDIVIDUALS**—4 prints, 5x7 to 16x20, mounted or unmounted. Any nature subject except previously accepted prints in previous competitions or International Nature shows. Send prints to Gil Lechbeck, 19310 Eastwood Drive, Harper Woods 36, Mich. Closes Oct. 15, 1957.

**NATURE SLIDE COMPETITION FOR INDIVIDUALS**—4 slides 2" or 2¼". Two classes. Data: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn. First contest closes Nov. 15, entries to Prof. Richard O. Malcomson, Central Michigan College, Mt. Pleasant, Mich.

**CD PORTRAIT COMPETITION**—Two classes formal and informal; two sizes 2" or 2¼"; limit 4 slides each size. Data and entry form: John Sherman, APSA, Box 3623 Loring Sta., Minneapolis 3, Minn. Closes Nov. 1.

**COLOR PRINT COMPETITION FOR INDIVIDUALS**—Four prints any process, including hand colorings \$1 for series of 3 contests, 50¢ each, free to CD members. Closes Nov. 1, Feb. 1, May 1. Data: Virginia Goldberg, 635 Jefferson Ave., Reading 15, Ohio. Nov. entries to Richard B. Hunt, APSA, Anderson Hill Rd., Port Chester, N. Y.

**INDIVIDUAL SLIDE COMPETITION FOR STEREO**—Four slides which have been rejected by salons, in metal or plastic mounts, entrants must not have more than 19 score in Who's Who. \$1 postage for 3 contests to SD members. First closing Nov. 13. Forms and data from: Karl Struss, 7343 N. Orange Grove Ave., Hollywood 46, Calif.

#### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.



## Camera Clubs

from p. 12

These were shown by the station three days later—more good publicity!

The club members have also done (3) a public service project for the local Community Chest. This was an operation not officially sanctioned as a club project because the board felt it should be done on a voluntary basis. Wise executives, these! While community service projects are wonderful experiences for any group, success depends upon the members being allowed to volunteer, rather than being told what to do.

As if all of these activities were not enough to keep the boys and gals hopping, the club also had a summer field trip, and participated in the contribution of travel or scenic shots to the Schenectady Automobile Club, for use in "Motoram", its monthly publication.

There you have the dope on the activities of just one PSA club. As we said in the first paragraph, it may be just an accident that top notch clubs like this are PSA members and regular users of PSA services. It may be.

What do you think?

## PS&T

from p. 48

writing and teaching. The first PSAer to join the reconstituted Techniques Division, Mr. Louis will contribute articles to the Journal periodically.

## Processor for Test Films

A new 4-page catalog describes the Jarrell-Ash Company's "Photo-Processor"—for precisely controlled processing of all emulsion types of research and analytical photographic film. Write the Information Service of Jarrell-Ash Co., 26 Farwell Street, Newtonville 60, Massachusetts.

The "Photoprocessor" provides—in one compact, self-contained unit—all facilities needed for uniform developing, fixing, washing and drying of both films and plates. Useful in spectrochemical laboratories, the "Photoprocessor" may also be used in X-ray diffraction laboratories, metallographic laboratories, and for processing, photomicrographs as well as radiation detection badges worn by personnel.

## Japanese Firm Sells Unground Optical Glass

Nippon Kogaku K.K. (Japan Optical Co., Inc.), Tokyo, Japan's oldest and largest optical equipment firm will soon be selling unground optical glass on the world market which up to now has been the exclusive domain of German and American manufacturers, according to Dr. Masao Nagaoka, president of Nippon Kogaku.

Plans now under way will double the company's productive facilities within the next two years. In the near future Nippon Kogaku expects to greatly increase deliveries to America of cameras, lenses, other optical equipment and to begin to fill requests for special types of unground optical glass.

These developments come as a result of the success scored by the company's Nikon 35 mm. camera and Nikkor lenses. First

manufactured in late 1946, the camera and lenses were introduced in the U.S. in early 1951. Since that time the company has also introduced here and abroad its full line of optical equipment which includes surveying instruments, microscopes, binoculars, telescopes, lensometers and the optical comparator or shadowgraph.

The planned increase of productive facilities will be accomplished solely by the introduction of more efficient machinery and methods. The company's working force is expected to remain at its present level of about 2,000 men. At the end of this two-year expansion period, gross yearly sales are expected to reach the \$40 million mark, double the present figure. If the present trend continues, 50% to 60% of the company's income will be derived from exports, mostly from the U.S., and to a lesser extent from Latin America and Canada.

This expansion program culminates a development that began in 1922 when Dr. Nagaoka joined Nippon Kogaku as head of the glass materials laboratory. Until that time and for some years thereafter, Japan imported all its optical glass from Germany. In 1930, after six years of basic research under Nagaoka, Nippon Kogaku began to produce its own optical glass. Today, the company makes over 100 different varieties of optical glass and, except for a small firm which makes small amounts for specialized uses, Nippon Kogaku is the only optical equipment company in Japan that makes its own optical glass.

## Al Shelton to Tour

A. C. Shelton, APSA, who retired last year as lecturer for Ansco apparently seems to find retirement a waste of time. Now he is off on his own, under Ansco sponsorship, on a trip through the mid-west which will take him as far as Denver. His talk will be "How to take better color pictures" and will be illustrated with many new slides taken on Anscochrome and Super Anscochrome, and with a 16mm color movie showing the possibilities with color.

His schedule, in part, starts at Cleveland on Oct. 15 at Studio One, then Akron, Oct. 16, East HS; Detroit Institute of Arts on Oct. 17; Oct. 21 Museum of Science and Industry, Chicago; Oct. 22, Shorewood Auditorium, Milwaukee; Oct. 24, St. Paul North HS; Oct. 27, NCCC Convention, Des Moines; Oct. 29, Phipps Auditorium, Denver; Oct. 31, WW II American Legion Memorial Bldg., Kansas City.

Nov. 1, Technical HS, Omaha; Nov. 4, Women's Club, Des Moines; Nov. 5, Davenport; Nov. 7, St. Louis; Nov. 12, Emery Wood School, Indianapolis; Nov. 13, Cincinnati Art Museum; Nov. 14, Dayton Art Institute and Nov. 18, Central HS, Columbus.

## PSA Notes

Board Action 610 amends Article XIX, Section 3, of the Constitution and By-Laws to read after the words "Activities of the Society"—"and shall consist of eight members of the Society not less than four of whom shall be Fellows, Honorary Members or Honorary Fellows."

The purpose of this amendment is to facilitate the selection of appropriate members of the National Honors Committee.

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## PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sherman Rd., Chicago 40, Ill.  
 Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.  
 National Lectures—Maurice H. Louis, FPSA, 333 W. 30th St., New York 19, N. Y.  
 Recorded Lectures—Fred H. Kuehl, 2001 44th St., Rock Island, Ill.  
 Tops—W. A. Kirkpatrick, 40 W. Thomas Rd., Phoenix, Ariz.  
 Travel—Tom Firth, FPSA, Trappe, Md.  
 Travel Aides—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.  
 International Exchange Exhibits—East: Fred Reuter, 14 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putman Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264 —5th Ave., San Diego 1, Cal.

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)  
 Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.  
 Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.  
 Motion Picture News Bulletin—James P. Dobyns, 15 Westwood Dr., E. Rochester, N. Y.  
 Nature Shots—Alfred Renfro, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
 P.J. Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.  
 Stereogram—Anthony Bruculere, 87 Quinn Rd., Rochester 23, N. Y.

PSA—E. B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.  
 Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

## Color Division

## All

CD Membership Slide—Dr. C. W. Biedel, APSA, 2504 Velde, Bremerton, Wash.  
 Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

## Individuals

Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.  
 Slide Circuits—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 1).  
 International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
 Slide Study Groups—Dr. C. W. Biedel, APSA, 2504 Velde, Bremerton, Wash.  
 Instruction Slide Sets—Albert Widder, APSA, 77-14 111th St., Forest Hills, N. Y.  
 Color Print Competition—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.  
 Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.  
 Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.  
 Hand Colored Print Circuit—James Archibald, Yorkes, Pa.

International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.  
 Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
 Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.  
 Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.  
 Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

## Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.  
 Judging Service—East: Frederic B. Shaw, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)  
 Exhibition Slide Sets  
 Slide Set Directory—Dr. S. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.  
 International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.  
 Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.  
 National Club Slide Competition—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.  
 Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.

Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.

## Motion Picture Division

Annual Film Competition—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.  
 Book and Film Library—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.  
 Club Film-Program Exchange Service—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.  
 Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hatfield Ave., Westfield, N. J.  
 Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.  
 Technical Information—Larry Sherwood, FPSA, 1105 Truman Rd., Kansas City 6, Mo.  
 Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

## Nature Division

## All

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.  
 Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.  
 Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelville, Ohio.  
 Print Sets—Howard E. Foote, APSA, 481 Fr. Washington Ave., New York 33, N. Y.  
 Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.  
 Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

## Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada  
 Print Competition—Leonard A. Thurston, FPSA, 411 Edison Ave., Detroit 2, Michigan.  
 Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.  
 Slide Study Circuits—Alford W. Copper, APSA, P.O. Box 579, Worland, Wyo.  
 Print Study Circuits—Le Roi Russell, 343 Shasta, Prescott, Arizona.  
 Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.  
 Consulting Service for Newer Workers—George W. Robinson, P. O. Box 10, Merced, California.

## Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.  
 National Club Slide Competition—Ira Louise Rudd, 1601 S. Catalina, Redondo Beach, Calif.

## Photo Journalism Division

Journalism Circuits—Larry Andersson, 148-26 29th Ave., Flushing 54, N. Y.  
 Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

## Pictorial Division

## Individual

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.  
 International Portfolios—William M. Rowland, 2129-24th St., Bakersfield, Calif.  
 Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.  
 Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.  
 Portfolian Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.  
 Portfolio Medal Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinkley Lake, Rt. 2, Brunswick, Ohio.  
 Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
 Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.  
 Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.  
 Salon Workshop—C. Jerry Derbes, FPSA, 128 W. Northside Dr., Jackson, Miss.  
 Salon Labels (Enclose 3¢ stamp)—Mrs. Lillian Ettinger, APSA, 1330 Birchwood Ave., Chicago 26, Ill.  
 PD Membership—East: J. M. Endres, FPSA, 1233 Circle Drive, Tallahassee, Fla. West: Mrs. Eliz. T. McMenemy, 1366 E. Mountain Drive, Santa Barbara, Calif.  
 Photo Maxima—Hope Sanders, 322 W. 71 St., New York 23, N. Y.

Contests of the Stars—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

## Clubs

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: Bosworth Lemaire, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. Northwest: Al Deane, 5022—30th Ave., S.W., Seattle 16, Wash.  
 Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.  
 Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.  
 International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.  
 Portfolio of Portfolios—Gretchen M. Wippert, APSA, 12217 E. Kerrwood St., El Monte, Calif.  
 Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
 Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

## Individuals

Personalized Slide Analysis—Max Sorensen, APSA, 1119 E. Andrews, Fresno, California.  
 Individual Slide Competition—Ezra C. Putnam, 43 Strong St., Rochester 21, N. Y.  
 Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
 Slides for Veterans—George Towers, 19633 Rogge, Detroit 34, Michigan.  
 Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.  
 Traveling Salon—Ted Lautsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.  
 Star Ratings—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.  
 SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

## Clubs

Club Services—Roland Jenkins, 409 Grand Ave., Englewood, N. J.  
 National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

## Techniques Division

Most of the services provided by the Techniques Division for the average member are hidden.  
 Photographic Information—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.  
 Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenla, N. Y.  
 Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.  
 Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
 Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

## Master Mailing List

Color—Adolph Kohnert, W. Main St., Amenla, N. Y.  
 Nature—Mrs. E. H. Roper, 3323 Oakway Drive, Toledo 14, O.  
 Pictorial—North American Salons, Philip Solomon, APSA, 52 Lexington Road, W. Hartford 7, Connecticut.  
 Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.  
 Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

## Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.  
 Nature—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.  
 Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.  
 Pictorial—N. American, Philip Solomon, APSA, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

# **SPECIAL MESSAGE**

**for Camera Club Members  
who do not belong to PSA**

**So you think you're getting all the good from our hobby?**

***Why did you join your club?***

To learn photography?

To compete?

To find friends?

Just for fun?

***Joining PSA would add . . .***

More chances to learn.

More competitions.

A world of new friends.

Conventions, portfolios, etc.

**Did you know you're missing half the fun in photography?**

Just as your club membership has brought you advice, friendships, competitions and pleasure, your membership in the world-wide organization which is the Photographic Society of America will open new roads to learning, to pleasure, to competition, to advancement, to photographic enjoyment and a wealth of new friends. If you have specialized interests like movies, stereo, nature or whatever, the seven

PSA Divisions afford an outlet for your talents, a chance to learn more.

You'll meet new folks of every skill level, but all with the highest interest level in our hobby. You can join portfolios, slide circuits and competitions for the individual member, get personalized assistance with your problems and have your own copy of the monthly PSA Journal as well as the Division Bulletins.

**Here's how to get in on this marvelous package deal . . .**

1. Ask your club PSA Rep for the PSA membership brochure.
2. If your club has no Rep, write the address below and ask for a copy.
3. Read it and decide which Divisions you would like to join, which can contribute most to your needs and desires.
4. Fill out a membership application (there's one in each Journal) and indicate your Division affiliation (from none to all seven).
5. Your club Rep or your club secretary can sign as your sponsor.
6. Send application with your check to the Membership Committee.
7. After you're in, really get into the swing of things and use the services which will help you the most.

Membership Committee

**Photographic Society of America  
2005 Walnut St., Philadelphia 3, Penna.**



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guide, color-coded settings for Kodachrome and Ektachrome Films, field-depth and other scales. And an accurate lens-coupled rangefinder, a Lumenized  $f/3.5$  lens in smooth ball-bearing mount,  $1/400$ -second shutter, and lever-action film wind.

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